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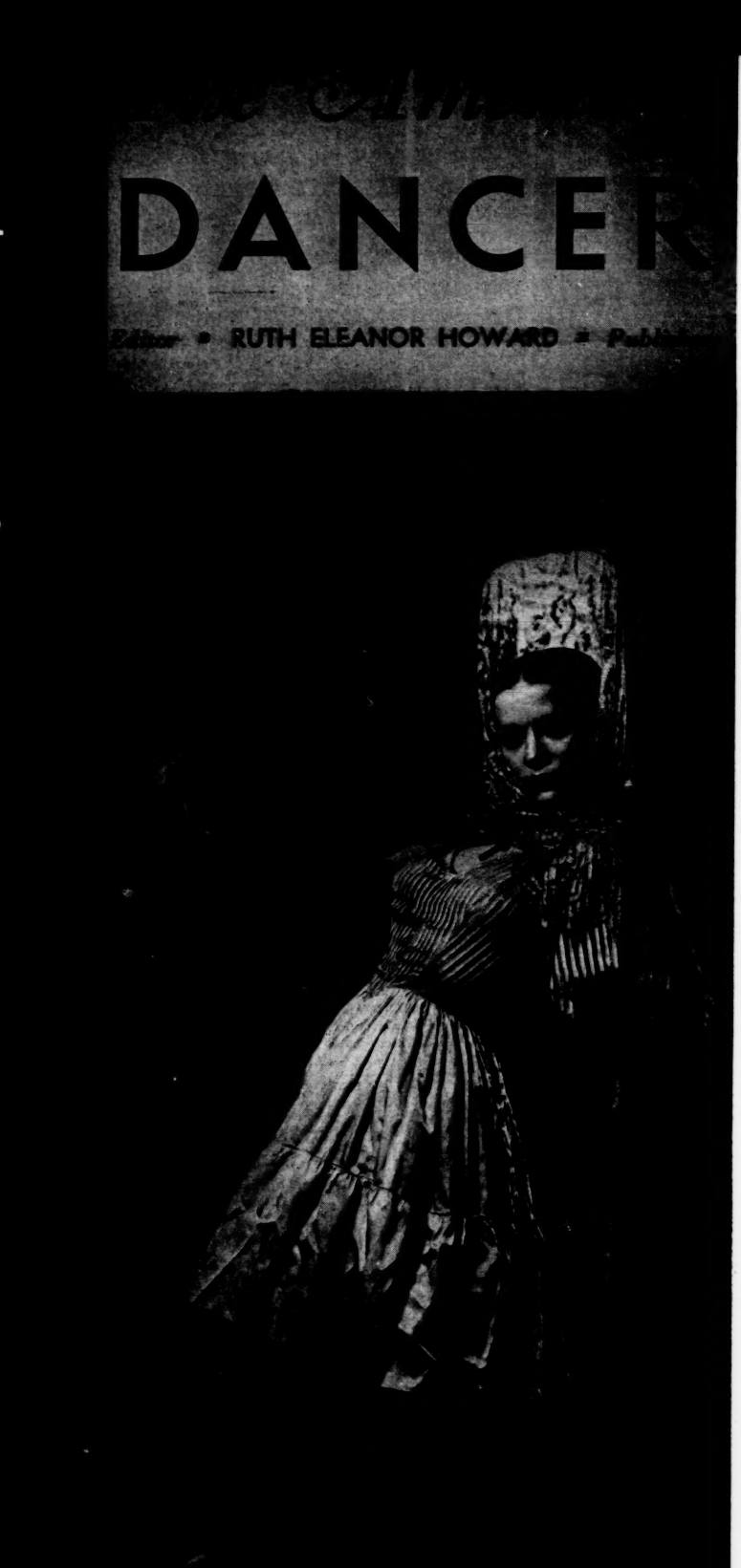

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At the Left—
LYDA WING

On the Cover—
RUTHANNA BORIS *in a pose from* GITANERIAS.
Photo by De Mirjin

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Summing Up

by

RUTH ELEANOR HOWARD

It is a matter of record that in the early days the public was sadly cheated by sculptors whose carelessness often caused unsightly marks in their works of marble. The practice of filling in these nicks with wax and powder became so prevalent that honest artists adopted the habit of inscribing on their masterpieces, "Sine Cera" which is Latin for "without wax." It is from this expression that we have our word "sincerely."

■

"Chiseler" had been a noble word, but because of the public's unfortunate experiences at the hands of these dishonest craftsmen, it came into disrepute and so it has remained until today it is probably the most disgraced cognomen in our business vocabulary.

■

One scarcely expects to find "chiselers" in an artistic field, and yet we are forced to admit that they do exist. Among ballroom teachers, for instance, are those who advertise "catch" rates with the express intention of snaring the public into a few "trial" lessons, or a special, low rate such as "$5.00 to teach you to dance, no matter how long it takes."

■

Recently I attended a meeting at which many such teachers were present and was amazed to hear several of them admit that they have no intention of carrying out the promises made in their advertising. They freely discussed "bait" in advertising and chided one another for practices which they termed unfair to themselves while they made no effort to disguise their avowed intention of misleading the public.

■

There was much discussion as to what might constitute an advertised private lesson at the specified price of, for instance, $1.00 and it was the expressed conviction of many present, that the teacher would be quite within his rights to only give ten minutes for the price specified if the applicant was not smart enough to find out in advance just what he would get!

■

We came away with a strong conviction that there should be some way of warning the public against these "chiselers" and of making people conscious of the established dance teachers who *are* dance teachers because they have been trained in their profession and who are not retired butchers or teamsters or hangers-on-about dance halls who only see the dance profession as a lucrative field for preying on an unsuspecting public.

■

There are other forms of "chiselers" who border the dance profession and feed upon the teachers. In this category are those who represent the fringe so far as accessories, shoes and fabrics for school use are concerned. Operating with small overhead, they wait for the established concerns, who give the teachers invaluable service in samples, sketches, patterns, catalogues and do much toward selling dancing to the public, to open up the season, and then they come along with inferior products which appear on the surface to be the same as advertised by the legitimate concerns, offering them at prices that are much cheaper when printed on a price list but which actually are high when quality is considered.

■

"Chiseler" is not a pretty word, and if dance teachers want to eliminate it from any connection with the profession, they will have to be scrupulous about not patronizing chiselers who prey on them, and thus help us all to eliminate the chiselers who prey on the public at the expense of the dance teacher's own income.

■

Sincerely a *dance teacher* is also a noble designation and let us all work to eliminate the chiselers who use the expression unworthily.

Ballerina — To You

by **R. ANDERSON**

IRINA BARONOVA
Star of the Russian Ballet
tells of laughs and thrills on tour around the world in this

EXCLUSIVE INTERVIEW

ABOVE a black dressing-gown, Irina Baronova's face was a mask of grease-paint, mascara heavy on the eyelashes, but two friendly eyes twinkled at me. "Please sit here," said a cheerful voice, young and with a lilt in it, as the star waved me to an easy chair at her side.

I was regarding the Baronova of *Les Presages,* but as we fell to talking, as the grease-paint was wiped away, the Baronova of real life emerged and I found her delightful to meet.

Removing an eyebrow: "And what shall we speak of first?" smiled the famous ballerina, who speaks English very well but with the occasional quaint Continental turn of phrase that adds piquancy.

"Life in the ballet."

"Oh, it is a great life—if you don't weaken, as they say!" The other eyebrow vanished. "We dance, we rehearse, we travel on to more dancing, more rehearsing" — two sweeps of a towel, mascara gone—"crowds sit and watch, kings sit and watch"—grease-paint on the cheeks was fast disappearing—"there are thrills, risks, accidents, applause, breathless moments of the triumph"—a fresh towel hid the face—"that is life in the ballet, and I love it!"

The towel fell away, and here was the real Irina Baronova. Fresh, wholesome, glowing with health and beauty. Blonde of hair, oval of face, with small nose delicately tip-tilted. Slender limbs. Height? Perhaps five feet three or four inches, I judged. A cheerful, friendly girl, not yet twenty years old.

"How many years does it take to make a ballet dancer?" she repeated. "Seven. The dancer must be caught young, you understand? Say at the age of seven or eight, and then it is a matter of training under the best of teachers, for four to five hours every day."

I learned that during the early days of the Russian Revolution her parents had settled in Roumania. "But at eight years old I was taken to Paris to study ballet with Madame Preobrajenska—shall I write that so difficult name down for you, yes?" smiled Irina Baronova.

"Was she strict?" I asked, as she took my pencil and formed large letters.

Baronova crinkled her brow. "Streect?" she puzzled over the word.

"Severe, then."

"Ah, *oui!* Severe!" Her face lit up with quick understanding.

"But yes! The most severe, to make us little ones learn. But she was marvelous, witty, clever, one owes her so much . . ." Cupping her chin in her hand, dreams seized her eyes and for a moment she was a thousand miles away, back in the dance-studio in Paris.

A sigh broke from her lips. "Preobrajenska!" I fell to wondering of what she was thinking.

"But we must talk," I found her saying. "About a dancer's training? Ver' well. I should say perhaps that a ballet dancer has as great a need to keep in training as a boxer. She must rehearse and that is strenuous—hard work! She must keep regular hours each day, eat the right foods to build up the body, get sufficient of the sleep. Beauty sleep!" Irina Baronova laughed, took up a comb, swept it through her hair.

"Some ballet dancers I know can eat heavy meals, like the horses, enough for two. But for me, I must eat sparingly before I go on the stage to dance. Otherwise," she smiled, "I would not be able to move!"

Came a chuckle. "Shall I tell you of my first stage appearance as a very little girl? It was in Paris at the Grand Opera. I was so nervous, so excitable, full of fright and made mistakes—I was 'orrible!"

(Baronova is too modest. At her first appearance she at once attracted critical attention.)

"But that first time, you understand, is one of great trial. The strain is very

Fire Bird

great for a young girl with a career at stake." She flicked her hand in a lightning gesture which at once summed up all the tension, heart-thumps, hopes and relief of the first great test.

She told me that ballet is a jealous master, demanding a large amount of the dancer's time, leaving little for leisure. "Sport? When I can find time I just love to swim. Swimming is fine exercise for the legs," she said eagerly, "and the legs are—what you say—extremely important to the ballerina. I love riding on horseback, but it is difficult with only the so short time away from the theatre.

"Now and then we play some tennis, the men of the ballet like to play it. Good for the footwork, of course! But with morning rehearsal, practice in the afternoon, performance in the evening, sometimes the matinee, time for recreation is not long."

It is in the United States that ballerinas have to work hardest, according to Irina Baronova. "In England we do get Sundays free," she confided, "but in America they ask for Sunday performances as well, two of them!"

"Risks, dangers?" said la Baronova. "Of course! Where there is the fast movement, as in ballet, there is the danger to limbs. You know we present three ballets, usually, to each performance? One night, not so long ago, I hurt my knee badly in the first ballet. Disjointed, they said. I danced through the second ballet, also, in pain. But of course I had to dance in the second ballet! I am a ballerina, and one takes the—what you say?—rough and smooth together, yes?"

She smiled. "The doctor, he look and say 'No more dancing for eight weeks!' So I see him for ten days and every time I cry, until he let me dance again!" And she went off into ripples of laughter.

"My worst accident? Ah, but that was not on the stage, but playing in the snow one winter. I broke my ankle, and could not dance for three months! The thing I love best denied me! That," she said quietly, "was the worst three months of my life, *mon ami.*

"Now and again we get some thrill, some excitement, behind the scenes. We were performing at Bournemouth when a girl dancer's costume caught on fire from a candle flame, during the ballet. What screaming, what shouting!" Irina's expressive hands went flick-flick, and the dramatic little scene seemed to come to life. "She ran across the stage, flames shooting! Everybody was—pouf —! up in the air! But the fires they were quenched, put out, and all was well.

"A sense of humor is an asset, a great one, to life in the ballet," said Baronova, regarding me with a merry twinkle in her eye. "It helps to sustain the—the equilibrium and the equanimity, yes?" She laughed in delight. "You like my English! We laugh all the time. There are lots of little jokes, between the dancers of the company, you understand."

By now I realized that I had found the *real* Baronova in truth—a dancing star whom royalty has applauded, yet able to appreciate good humor. Humor and the human touch, the pure gold of personality which can "walk with kings, yet keep the common touch."

But there was one last surprise in store for us. "Books?" said Irina Baronova, as we parted. "The only time I get to read is last thing in the night before I go to sleep."

"And what do you read? Fiction? Something more thoughtful? Something to improve your English?" I asked.

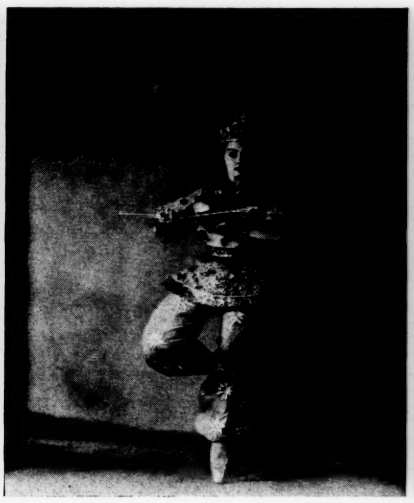
"Always I read to improve my English," was the reply. "What do I read? *Detective stories!* Thr-r-rillers! Biff!" laughed la Baronova, with a lightning gesture whipping her finger around an imaginary trigger and sending a hail of shots at me, while her twinkling eye took sight along an invisible gun barrel. "Biff-bang! Yes, I love the story of mystery!"

And one last chuckling "Biff-bang!" came after me, as I made my exit into the corridor.

The IRINA BARONOVA *of real life*

Cotillon

Coq D'Or



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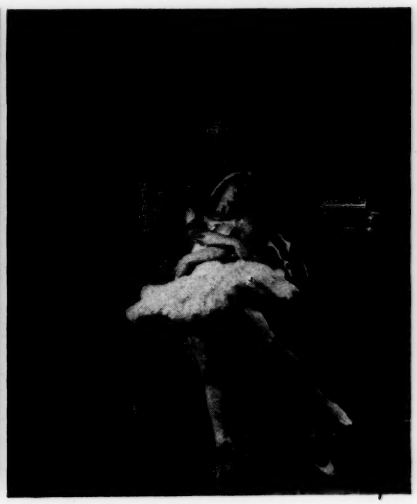
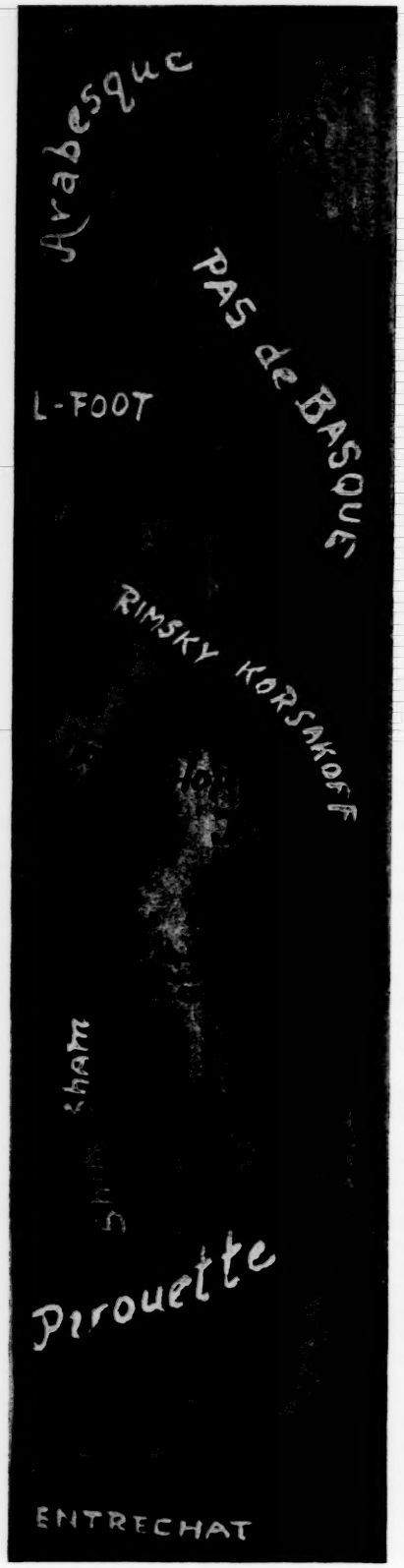




Ballet and Tap, Inc.

by **BILL PILLICH**

TAP dancing is definitely feeling the influence of ballet technique and in spite of the fact that years ago people predicted that tap dancing could not last much longer, it is still progressing with "leaps and "pirouettes." Even Broadway dance directors now select dancers who can do both a "time step" and a *tour jeté* and in almost all the current hits, tap and ballet are combined very effectively.

Many of the popular solo dancers of today do turns in *seconde, brisé, pas de sisonne,* etc., in their tap dances. Paul Draper, for example, sometimes swings one leg *a la seconde* when he does a wing instead of bending it behind the other; and he gracefully and sensationally does a circle of pirouettes and *tour jetés* in his *Blue Danube.* I mention *Blue Danube* because here is an example of combining, with good taste, classical music with tap-ballet steps. An *assemblé* to Paul Draper is a ballet-fied "heel-cramp-roll" and he seldom does a *sauté, en attitude* or *first arabesque* without swinging.

Fred Astaire's ballet-tap is not quite so apparent, although he, too, does *cabrioles, pirouettes, tour jetés,* etc., but he always adds a little more than that —he always expresses some particular idea or theme with his dancing. Last seen in *Carefree* he was "swinging" a golf club while "swingin' " and exhibiting a choice bit of hypnotism. When I see Fred Astaire jumping over and on pieces of furniture, I cannot help remembering that Nijinsky, too, did some sensational leaps, his most famous, of course, being in *Spectre de la Rose.*

And now, where many of today's solo dancers received their first opportunity to dance professionally in the corps de *tap*-ballet, both boys and girls are required to perform tap and ballet combinations when auditioning for jobs. Russell Markert, of the Music Hall, asks the Rockette recruits to perform kicks, taps, pirouettes, ballet combinations, and acrobatics—in other words, he wants all around dancers, and they have to be good in each phase. (This is worth noting by students who aspire to dance careers.)

Not that they do not want to admit it, but I know that the Debonaires (six he-man tap dancers!) studied ballet technique to "improve their tap style" and to "give their dances more form," working on *plies, battements* and *adagios* just as the ballet dancer practices them.

Most of the production numbers in the recent Broadway shows were originated in much the same way as a classical ballet is created. The choreographers in many instances are ballet trained and it so happens that their assistants are responsible for the producing of tap steps. Have you seen *I Married an Angel,* where the ballet boys do some sort of a musical comedy tap number —and do you remember the Egyptian stunt in *Babes in Arms* built around *Sing! Johnny One-Note?* These, and a new show that has not played to the New York audience, namely *Stars in Your Eyes,* illustrate the idea that tap and ballet are combined in group dances to achieve a very different and novel effect.

Dance teachers may find that where tap students are bored, a new interest is devised by uniting tap and ballet and constructing the dance around a set idea or theme—and I know it would help ballet dancers to get some rhythm in their feet and learn to "swing" and "truck on down."

When ballet methods are used, usually the tap step takes on an entirely different style—and it may, or may not, according to your taste, look better, but! the important idea is, that by using some simple ballet technique the tap steps are easier to do and the feet get into positions quicker! Perform a "Shuffle Off to Buffalo" by turning the knees and toes "in" or even straight forward, and you will find that the step does not move along as smoothly as when the knees and toes are "turned out." But by all means don't turn them out too much . . . just enough so that the feet pass without tripping.

Did you ever compare a *"rond de jambe à terre en dedans* with a continuous "shuffle" or "roll" on one foot, commonly used in military steps? Shuffle the foot by rotating the entire leg inwardly, then concentrate the movement from the knee down—then just the foot moving from the ankle—and it is a *petite inward rond de jambe.*

The really smart dancers are now taking advantage of the tested and proved ballet technique, and I, personally, feel that this season a circle of turns with tap is more popular, has more commercial value and appeal, then a circle of turns on toe. Of course, there are still a number of tap dancers who have not felt the ballet trend, yet are very popular and do really good tap. But you know, as well as I, that in this very group is the "hoofer."

Whether you like it or not—ballet has changed our tap!

Understandable Performance

—a new approach to the modern

by **JOSEPH CARLETON BEAL**

(NOTE: *Mr. Beal is well known as a Boston Washington and New York Editor*)

AT PRESENT, in almost every field of endeavor, there is confusion of opinion. These variances are moulding human performance into the newly forming modern cycle.

Ever since the World War there has been a revolution in the trends of humanity. Conservative poetry has been replaced by Gertrude Stein and moderns —moderns. Academic paintings have lost ground to exotic trends and more moderns. Photography has left the paths of the conventional and "gone modern." Sculptors have gone surrealist and so on and so on.

But what is the trend in the arts at present? The old, old road will never do in the future,—not as it was; and neither will the new, old road. Just like most things that swing too far in one direction, there comes a time when there must be an adjustment. Tendencies are leaning toward the "middle of the road" at present.

We see the best offerings of the extremists in modern stagecraft being effectively combined with the best the old school had to offer. We find the futuristic, cubist and surrealist enthusiast slowly losing ground to the individual who can combine some of the modern with some of the academic.

For many years my dollars have helped build box office for many types of dancers. I have seen the Russian and American ballet companies, Shawn, St. Denis, Shan Khar, Graham, Weidman and other artists, and liked them all in varying degrees.

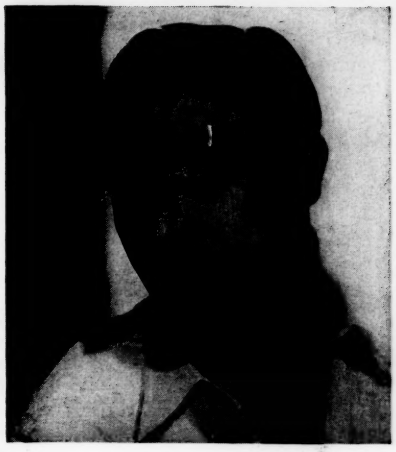
Recently my wanderings took me into new channels and there I found Olive and Amdur, to me the "middle of the road" answer in the field of modern dance. The obvious reason for my delight at their performance was that I needed no explanation of its why and wherefores. It was the *Satire on Jazz* which prompted me to seek out the performers in order to learn more about what I was to learn they call "Commercial Modern" dancing.

Off the floor I found Amdur, the creator and teacher of this particular form of dance interpretation. He is an unassuming young man, deeply interested in the future trend of modern dance. Proud of his coined description of their work as "Commercial Modern," Amdur believes that what he has to offer and what he is teaching will help the modern trend in dancing. He feels that through the teachers he has already instructed in this particular type of work he is contributing to a longer life and much wider general appeal for the modern phase. The reactions from teachers have been most enthusiastic and due to this response Amdur has been forced to spend most of his time instructing rather than popularizing his art before the public.

When asked to tell of the evolution of his dance theory, Amdur explained how a number of years ago he suddenly realized that the time was ripe for a new type of presentation—the public apparently had become bored with the sameness of dance routines—soloists' repertoire consisted of toe, tap or acrobatic numbers—teams featured a waltz, tango and fox-trot—ensembles executed struts and specialized in high kicks, etc. To see one was to see them all. On the other hand there were the strict modern schools of interpretation. Their presentations could not seem to capture the enthusiasm of the masses. Strict modern was like many of the other finer things of life—too difficult to understand easily.

This realization did not come until after Amdur had delved into strict modern work and had made repeated attempts to sell such material. After a few personal appearances and several interviews with teachers from various parts of the country, he was reluctantly forced to realize that modern dancing as then presented had a limited appeal to an extremely limited section of the public. He found that this strict modern as a new medium for professional and teaching use was considered impractical from a commercial standpoint by the teachers of dancing classes for the average layman.

Digging deeper into the teachers' objections Amdur was told that they found no linking of the teachings of the old school with the presentations by the new.



Amdur

Evidently the pendulum had swung too abruptly and too completely in another direction. These findings prompted Amdur to work out a "middle of the road" attack on the problem of the modern dance.

"Please do not misunderstand me," he warned, "modern has its definite place in the artistic field but has no extensive commercial value, and that is the most important factor to many thousands of teachers and professional dancers who must earn a living by pleasing the average public."

Delving into the technical side of his performances and instruction, Amdur pointed out that he bases his entire theme on the use of the inner power to govern and control all motions and movements used by the body. In order to overcome the usual tendency toward tenseness, he bases his technique on the underplacement of the pelvic region which naturally causes a flexation of the knees. From this posture all movements may be projected as a continuous flow of rhythmic motion. Combined with this basic movement is a softening of the strictest modern dance movements and gestures. The results create an impression of ease and simplicity or a happy medium between the seeming distortion of the modern dance and the time-worn technique of the formal ballet.

Here Amdur showed, through movements of his arms and body, the technique of the school of ballet, and then the school of strict modern. He next interpreted these same movements into his own particular style which clearly combined part of each. The reaction of the student to this technique was interesting. Amdur's demonstration had replaced confused perplexity with relaxing, pleasing, and understandable performance.

Broadway Goes Betty Bruce

by **WALTER WARE**

BETTY BRUCE *in a facetious pose*

THE narrow path which leads from the stage-door of the Metropolitan Opera House at Fortieth street to the stage-door of the Alvin Theatre at Fifty-second street is a hazardous one at best. Betty Bruce could tell you that. The days when one could take a short cut to Broadway fame via the old cow-path which zig-zagged lazily through the briar-patches of Times Square, disappeared with bustles, kerosene footlights and pink lemonade. Today the story of the theatre is a very different one. The briars have gone from the site of the Astor; the Neon jungle of supper-clubs, theatre marquees and hot-doggaries have replaced them; and talent, ambition, the capacity for work in the face of direst adversity, the ability to adapt oneself to the needs and demands of the theatre mean a great deal more than an hour-glass figure.

Betty Bruce's story proves this. For it is those very qualities which have taken her from the shadowy obscurity of the Metropolitan to the blinding brightness of the Broadway spotlight in an amazingly short duration of time.

A few months ago her name was little known on Broadway although she had appeared at the French Casino and other night clubs. The morning after the opening of *The Boys from Syracuse,* Betty Bruce became a Broadway personality. She had literally tied the show into knots with her unusual and highly stylized tap dancing. Critics did not soft-pedal the adjectives in describing her work.

Sitting on the floor of her apartment after the show, her makeup still on, she laughed a high-pitched arpeggio when we asked her how she felt about all the adulation she has been receiving during the past months. "I have to do that every night in the first act finale," she said, referring to her cascading laugh and ignoring our question. "More fun," she said, "I've gotten it down to where everybody in the audience can hear me above all the others." She walked over to the phonograph. "Let me play you a record of the hit song of the show." She struck a dramatic pose. (No doubt from the show.) "That reminds me of the time we were dancing *Tannhauser* at the Metropolitan and all the dancers backed away leaving me in the middle of the stage doing a 'time' step. But don't think I don't take my work seriously. I do. It's just that one must be able to laugh. Especially if one is going to be a dancer."

She was sitting on the floor again. "Let's see," she answered our query, "how did I first decide to become a dancer? Oh, yes!" Her voice rose and there was a sly gleam in her eye. "I was a *sickly* child. That's it. And I started taking dancing for my health. Soon I worked in the children's ballet at the Metropolitan. I became so intrigued with the ballet that I went to Michel Fokine for lessons. And that's where I got all of my ballet training."

Betty Bruce had a perfectly grand sense of humor. We were positive of that already. Here was a "gal" who could laugh.

"While I was with Fokine I appeared in a number of ballets at the Lewisohn Stadium. Betty Eisner was the name I used then. I danced in *Sylphide,* and *Scheherezade*—did the part of Zobeide later at the Capitol Theatre—and I danced the man's part in *Bolero.* Balanchine first saw me dance at the Stadium. He offered me solo parts if I would join the American Ballet Company. I really didn't get many although while the company appeared at the Metropolitan I danced the solo role in *Carmen* with Anatole Vilzak.

"After that," she continued, still in a serious mood, "I decided that there isn't any money to be made in this country in the ballet; much as I love it. So I started taking tap lessons. Of course, my tap dancing is really ballet. I do all ballet tricks — pirouettes, jumps, and whatnot—in my tap dancing. In the show now, I do a *pas de trois* with Heidi Voseller, who was also with the American ballet and a male dancer. Heidi does strictly ballet and I do tap."

It is really amazing to think that a dancer can so completely adapt herself to the needs of the Broadway scene as to change her medium entirely. From the classic style of Fokine and Balanchine to the modern tap rhythm of the musical comedy stage is an almost unheard of step for a dancer to take. Especially a ballet dancer.

"But I still love the ballet best," she said. "There's nothing really quite like it. I was never so happy as when I was dancing with Fokine and his ballet.

"But now I'm a glamour girl," she flipped at me with a dramatic gesture. "Here, look at this." She handed me a picture from the table. "Murray Korman told me to pose as a glamour girl and—this is it." (Picture reproduced on this page.)

Once again she was serious. "I am ambitious to go on with the sort of thing I'm doing now, though. I am taking dramatic lessons every day and I work four hours on my dancing. I really don't find time for anything else. But I do want to take some ballet lessons. Nothing will ever quite take the place of the ballet." That was a noble thought!

Here was a story of unusual achievement. Everyone who dances has a secret desire to dance at the Metropolitan; yet Betty Bruce, through necessity, left the stage of the Metropolitan for stages of Broadway. ("You will never do anything," Balanchine told her later, "until you come back to the ballet.") And it is there on Broadway that she has found her tower in the sky. At the Metropolitan she was a first-rate ballet dancer; on Broadway there is no better tap dancer to be found.

The story of her trek through the jungle of Times Square is, in truth, an amazing one. So few ever make it. "Capacity for hard work in the face of adversity and the ability to adapt oneself to the needs and demands of the theatre." Yes, we thought, ". . . and the ability to laugh." Few dancers can do that.

As we left, Betty Bruce, tall and brunette, leaned forward and whispered in her grandest and most dramatic-lesson voice, "And now how would you like to know something about my *private* life?"

"That won't be necessary, thank you," we answered, "for it's a known fact all along Broadway that you are being seen *every night* in the company of the boys from Syracuse!"

"For shame!" she chided, taking the mink coat off her dog, "for shame!"

Trio Mixteco

CARMEN MOLINA, JOSE MOLINA *and* ENRIQUE PASTOR *in*
GUAGUAS Y NEGRITAS
an authentic Mexican dance from the state of Vera Cruz

PATRICIA BOWMAN *as the Goldfish in the Mordkin ballet of the same name*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by IRVING DEAKIN

(The well-known author of BALLET PROFILE and TO THE BALLET! critic, and radio commentator, whose weekly programme, MUSIC AND BALLET, is now entering its third uninterrupted year over Station W Q X R, joins THE AMERICAN DANCER *as guest critic. This is the second of Mr. Deakin's articles.)*

ARGENTINITA AND HER COMPANY.

Seven performances at the Fifty-first Street Theatre, commencing December 27.

There is a sense of the sheer joy of the dance about the entire Argentinita programme. Better, perhaps, than any dancer before the public today, she knows the value of unpretentiousness, of simplicity, and genuine, rather than simulated informality. There is both skill and art in the building of a programme; and informally Argentinita sees to it that hers include not only traditional dances, but joyous bits of tomfoolery. If the occasion demands, she will, from time to time, break into song, and even into speech.

But be not deceived by this unpretentiousness and informality, for there is in her a really enormous skill, an artistry so soundly grounded that it is effortless. This skill and artistry are the meat of her programme; and over all presides the charm of an ingratiating presence.

Of the numbers new to New York, passing reference must be made of *Malambo*, and her Gaucho song. And particular attention must be called to an amusing bit, which can only be described as a "duel" between two dancers, and charmingly entitled *El Café de Chinitas*, to which Argentinita, Pilar Lopez and Antonio Triana contributed both dance and comedy.

On the solo side, there were, notably, excerpts from *Pan y Toros*, and the *Jorope*, from Venezuela, the latter danced by her two dancing collaborators.

The excerpts from de Falla's *El Amor Brujo* alone seemed out of place. Here was none of the ecstasy the work demands; none of the feeling of the possessed.

But, taken as a whole—which, after all, is the only sound manner of appraisal of such a programme—it was a joy. About Argentinita's work there is a poise and dignity that is little short of remarkable, and this applies equally to her dancing and singing. She is an artist of authority, with the ability to win an audience as well as to command it. Where others strive to push by driving a point home, Argentinita carries all before her by the very attractive simplicity of understatement.

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THE THEATRE DANCE COMPANY.

Young Men's Hebrew Association, Theresa L. Kaufmann Auditorium, January 1.

This group, numbering, among others, Fe Alf, Louise Allen, Elizabeth Colman, Alice Dudley, Eleanor King, Sybil Shearer, William Bates, George Bockman, Kenneth Bostock and William Miller, presented a programme uneven in quality, both as to inspiration and accomplishment; but which, throughout, lived up to the word "theatre", for here was sound theatre dance; which is to say that it had a place on the stage, and not in the studio.

Folk Suite, with choreography by Eleanor King, including a traditional Hornpipe, Eugene Goossens' *Hurdy-Gurdy*, and Forsyth's *Hoe-Down*, had a verve and freshness that opened the programme with an auspiciousness not always present in recitals of this sort.

Sybil Shearer's *Fable*, with the moral "if you can't break into the upper crust one way, you may do it in another", strove a bit too heavily to make its satirical points. The situation had its comedic-satiric implications. Regrettably, they were not permitted to remain implications. There are times when a "t" can be recognized although uncrossed.

Biography of a Hero, to music by Timothy Cheney, with choreography by George Bockman, brought us to the inevitable social theme. And having been brought to it, there we were. The Company was less successful with social significance than they were with satire.

An old Flemish Suite, arranged by Youry Bilstein, entitled *The Battle of Carnival and Lent, After Pieter Brueghel*, choreographed and danced by Sybil Shearer, suggested the spirit of an old Flemish painting, and is a rare instance, in my experience, of the young choreographer doing a good job for the young dancer—when dancer and choreographer are one and the same person.

Elizabeth Colman took William Walton's witty *Facade*, and re-named it *Parodisms*. America has yet to see the original ballet form of this delicious work, in which Lydia Lopokova and Alicia Markova made ballet history with the Camargo Society, in London. Miss Colman's *Parodisms* is the most amusing treatment of the idea I have seen on this side of the Atlantic. The Company is at its best in interpreting the sly humours; and the participants extracted a good deal of fun from the Walton score without too much overstatement.

On the debit side, however, must be set down an abrupt descent into the bathos of pretentious banality made in *Ode to Freedom*, to a score by John Colman, employing orchestra and chorus. Deriving its inspiration "from the Yankee war hymn of the Revolution, 'Bunker Hill—A Sapphick Ode,' written in 1775", Eleanor King devised a choreography that revealed modern dance *in extremis*. The result: a confused jumble of posturing, grouping and movement.

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PAULINE KONER, *Guild Theatre, January* 8.

Miss Koner suffers acutely from a disadvantage shared by many another recitalist: the necessity for being her own choreographer. To devise and arrange a dance, and then to dance it, apparently requires more than the average artist possesses. Miss Koner has a responsive body; she knows how to use it, up to a point, although her work suffers from too frequent a repetition of some of the more obvious clichés of distortions and abstractions so beloved by many exponents of the modern dance. She has a sense of the theatre and an abundance of temperament. But she has apparently never heard of self-control, and there were moments when we feared that her exuberance might land her in our lap. So striking a lass is she that that would not have been unpleasant, although we prefer to do our lap-holding in more secluded places than the Guild Theatre. Miss Koner's exuberance utilized inside her dances, giving them content, instead of draped outside them, giving them circus-trappings, would move her more surely along the road to true artistry. •

AGNES GEORGE DE MILLE, *with Ruthanna Boris, Joseph Anthony and Group, in recital, at the Kaufmann Auditorium, Y. M. H. A., January* 15.

Agnes De Mille, with the assistance of Ruthanna Boris, Joseph Anthony and Group, provided the second programme of the year at the Dance Theatre of the Y.M.H.A., and one of the more satisfying programmes it was.

As might have been expected, it was of uneven quality. But Miss De Mille is indubitably superior, both in equipment and experience, to the majority of recitalists. There is about her an explorative and live mind. Her tastes are catholic; her methods daring.

This programme provided an excellent opportunty to appraise both the virtues and the defects of Miss De Mille's conceptions. The virtues I have mentioned above. One of her chief defects was brought sharply into focus in *Rehearsal: Symphonic Ballet, Strip Tease* and *Rehearsal: Dance Group—Percussion: xx*. The first of these was the most amusing, in its satirical treatment of the Russian *ballerina* with her interests divided between her exercises, her game of solitaire, her knitting, and the complexities of "counting" Beethoven. In both of the latter, there was a lack of development of rounding-out. *Strip Tease*, for example, in its satirization of the Minsky teaser, parodied the clichés and limited vocabulary of the "burleycue" lass, but failed to carry it to the climatic end; while in the last of them, a false note was sounded in the introduction of realistic hunger into satire. Yet all three showed an active intelligence in the dance; and we are grateful for it.

Less successful were the *Pavane from Romeo and Juliet* ("by courtesy of Metro-Goldwyn-Mayer"); *The Ship,* to Purcell's "Sea Tunes"; *Ouled Nāil,* a prostitute's muscle-dance, to Kurdish tunes, arranged by Norman Franklin. And it was an unhappy choice to close the programme with the anticlimactic *Harvest Reel,* to Irish tunes, arranged by Percy Grainger.

One interesting observation remains. Here in this stronghold of the modern dance, the heartiest applause of the afternoon was reserved for the technical theatrical dancing of the ballet-trained Ruthanna Boris, whose *Scarlatti Allegro* was a charmingly conceived and excellently executed balletic interpretation, whose success was well deserved.

A group headed by Sybil Shearer contributed an *American Suite,* to English folk tunes, arranged by the English Ralph Vaughn Williams, and *Cowboy Tunes,* arranged by David Guion.

●

DAVE DORAN MEMORIAL, *Mecca Temple, January* 15.

A crowded Sunday permitted only a partial consideration of the Dave Doran Memorial, where the contributors included Jane Dudley and Sophie Maslow in *Women of Spain;* Bill Matons and Ailes Gilmour in an *American Rhapsody,* to (strangely enough) Scriabine, and *King Edward and Wally,* a satire on the importance of kings (which I am sorry I missed); Miriam Belcher in *Three Jewish Songs,* by Joseph Achron, Ernest Bloch, and one traditional melody; Anna Sokolow, in Alex North's *Ballad in Popular Style* and *Case History No.* ———, by Wallingford Riegger; Mira Slavonica; José Limon and Katherine Litz; Martinez and Antonita; and the Theatre Dance Company in Elizabeth Colman's *Parodisms,* to William Walton's Facade.

To the highly programmatic *The Sorcerer's Apprentice,* by Paul Dukas, and to decidedly low visibility on the stage, we were able vaguely to discern Mira Slavonica making vague movements purportedly interpreting something called *Air Raid.* When the lights were turned up, one beheld a comely body making much less vague movements in an *Uzbekistan Dance.*

With that aggressive masculinity and unbridled vigour which is one of his chief qualities, José Limon symbolized "the powers of dark, brutal reaction" in *Hoch!* (German); *Viva* (Italian); and *Ave* (Spanish). None of these added to our knowledge of conditions in these countries, and only served to cement us in our conviction that the United States of America was a highly satisfactory nation in which to live.

To Stravinsky's *Petite Suite,* Katherine Litz brought a fresh quality and an attractive one.

All concerned were giving of their talents to a cause in which they believed.

SAN FRANCISCO
by GUILLERMO DEL ORO

ARGENTINITA AND HER SPANISH ENSEMBLE, *Curran Theatre, December* 11.

On the occasion of her San Francisco debut Argentinita together with her sister Pilar Lopez and Antonio Triana presented one of the finest programs of Spanish folk and character dances ever given in this city. Its greatest merit to my way of thinking was in its being Spanish entertainment and not an attempt to pander to the taste of an audience who might have a preconceived notion of what Spanish dancing should be.

Argentinita was for many years considered the outstanding dancer in Spain and to a student of the Spanish dance it is easy to understand why.

The program was thoroughly enjoyed by a capacity audience but obviously there was much that "went over their heads." I predict that this artist will, in the next two or three seasons, find a reception here unsurpassed by any other dancer.

San Francisco audiences have the reputation of being difficult to please. This is so only because there have been in the past so few attractions of merit that they had no standards by which to form any concrete judgment. This situation is happily being overcome by the number of artists now appearing here.

A new departure in Argentinita's work was the use of music by such classic composers as Albeniz, Granados, etc. Although she has used this music some in the past her greatest successes were folk themes to the traditional music. It is to be hoped that in the future she will give more of the older dances upon which her fame was originally built.

Pilar Lopez and Antonio Triana were both excellent and warmly applauded, as was Carlos Montoya, the guitarist who is a well-known favorite in San Francisco. A personal triumph was scored by pianist Rogelio Machado. His solos were greatly appreciated by the audience which was made up preponderantly of the music lovers of the city.

●

FELY FRANQUELLI, *Community Playhouse, January* 7.

Miss Franquelli's program was divided into three parts: a Philippine Festival Group, all the numbers of which were danced to folk music; a Character Group, which consisted of *Chinese Legend* to music by Ketelby, *Tahiti Dance* to Lecuona's Karabali, better known here as Jungle Drums; a Samoan Slave Dance to music of Zamecnik, and a *South Sea Fantasy* which was a very well executed hula; and a Primitive Philippine Group.

There was a distinct flavor of authenticity in some of the Filipino numbers which indicated a first hand knowledge of the source of the dances. The character numbers were rather banal and as a whole the program was definitely not of concert calibre. An extremely attractive young lady with a beautiful physique, Franquelli undoubtedly has the necessary talent for a successful artist. Proper staging of some of her native offerings would build them up tremendously. With more experience and good coaching she could do some very worth while things.

●

GENERAL PLATOFF'S DON COSSACKS, *War Memorial Opera House, January* 8.

Although primarily a choir and a magnificent one, the Don Cossacks have one of the best Circassion knife dancers in the country. He is Basil Ivanoff and his dance was the sensation of the evening. Several members of the choir join in a typical Cossack dance as the closing number of the program.

LOS ANGELES
by DORATHI BOCK PIERRE

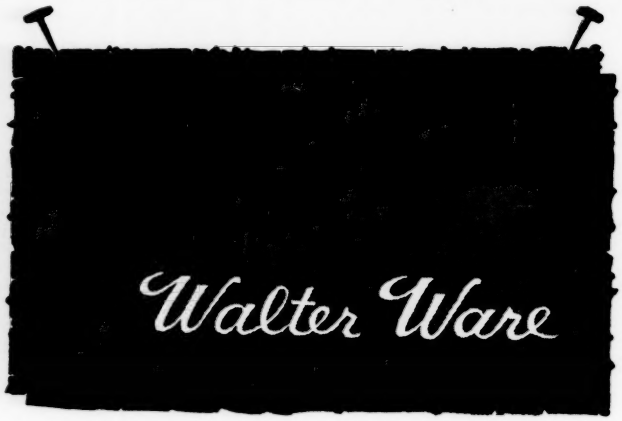
ARGENTINITA, *Philharmonic Auditorium, December* 13.

After seeing three concerts in rapid succession in which Americans tried valiantly but unsuccessfully to dance Spanish character dances, it was a joy and a great relief to see Spanish dancing danced in the only way possible to enjoy it: that is by native dancers. It is impossible to imitate or in any way approximate the fundamental characteristics underlying all Spanish dancing.

It is most unfortunate that Argentinita's name immediately calls to mind another dearly loved Spanish dancer, for there is no need for comparison; her work stands well upon its own merit. The authenticity of her dances is unquestioned, often she sacrifices theatrical points for the sake of authenticity.

(*Continued on Page* 30)

ARGENTINITA, ANTONIO TRIANA *and* PILAR LOPEZ



THE MORDKIN BALLET announce that, due to the success experienced through their recent series of Sunday evening concerts in New York, a new series of Sunday evening concerts will be inaugurated at a popular Broadway theatre on October 22. This new series will continue indefinitely with changes of bill each succeeding Sunday and the organization will tour throughout the week. The purpose of this policy is to establish a permanent resident repertoire ballet organization. To that end, two American composers already have been commissioned to create a ballet, each, one based on American folklore and the other to be comic in character. Other means of enlarging the repertoire are also being arranged. This plan is the outgrowth of the experimental efforts made by the Mordkin Ballet at the Alvin and Hudson theatres in New York this season. During the early part of the season out-of-town performances will be confined to nearby territory, but this zone will be widened as the season advances until the entire country is covered. These activities, however, will not be permitted to interrupt or interfere with the Manhattan season because of the definite purpose to identify the ballet as a New York institution and to maintain that identification.

●

THE BALANCHINE DANCERS who are to appear in the ballets which Georges Balanchine and Dwight Deere Wiman are presenting at an as yet unnamed Broadway Theatre for a series of Sunday night concerts soon, are as follows: Mary Colbath, Rabana Hasburgh, Hermoine Hawkinson, Holly Howard, Lillian Kalin, Hortense Karklyn, Dania Krupska, Annabelle Lyon, Kathryn Mullowney, Yvonne Patterson, Mary Jeanne Pelus, Felicia Perlman, Micheline Petolas, Lillian Reilly, Mary Jane Shea, Doris Jane Solly, Helen Stewart, Margit Stuhlmann, Marcia Sugerman, Dorothy Tucker, Vera Volkenau, Heidi Vosseler, Hilda Wagner and Andre Eglovsky, Arthur Frederix, Basil Galahoff, Paul Godkin, Harry Lahee, Charles Laskey, Joseph Levinoff, Nicholas Magallanes, Jay Martinez, Roy Milovidoff and Serge Temoff.

●

CAMILLE, dancer formerly of the Verdi Opera Society in Boston, is now in Hollywood forming miniature dance groups.

●

THE CAROUSEL THEATRE GROUP will present a dance recital at the Y.M.H.A. dance theatre on February 26.

WALTER CAMRYN and a group of assisting artists were seen in a program of ballet divertissments at the Goodman theatre in Chicago on February 5. Two ballet in one act, *Mercure* and *Roundelay*, were presented; the former with choreography by Bentley Stone and latter by Mr. Camryn.

●

SONJA HENIE with her piquant smile and her flashing silver skates, stood them in the aisles recently when she presented her Hollywood Ice Follies at New York's famed Madison Square Garden for an entire week. Although the name of Henie has become an everyday word throughout the land with movie goers, there is nothing quite like seeing the blonde Sonja gyrating upon the ice in one of her ballet variations in person. After her New York appearance Miss Henie

HANYA HOLM *as she appears in a new dance*

hied off to Miami and thence to South America for an eighteen-day cruise before returning to Hollywood for her next flicker *Winter Comes*. It is in this forthcoming production that she will dance one of her most difficult achievements—a rumba on skates.

●

BILLY ROSE'S new show at his Casa Manana boasts three outstanding dance attractions — Dorothy Fox, young modern dancer, Gomez and Winona, the well known topflight dance team and the entire *Franklin D. Roosevelt Jones* number from the late *Sing Out the News*.

●

BILL ROBINSON will be seen at the Alvin Theatre February 19 along with a host of well-known Broadway stars in the annual National Vaudeville Artists benefit.

●

CHORUS GIRLS who work in Night Clubs and motion picture theatres met recently in New York to discuss wages and working conditions. The meeting was a part of the drive the A.F.A. is putting forth in order to unionize chorines working in clubs and motion picture houses which have stage shows. Sophie Tucker of *Leave It To Me* and president of the A.F.A. presided.

●

ANN PENNINGTON is now appearing as a part of the floor show at the Top Hat Hotel, Union City, N. J.

●

NATALIE GILBERT, tap dancer, is appearing nightly at the Wivel.

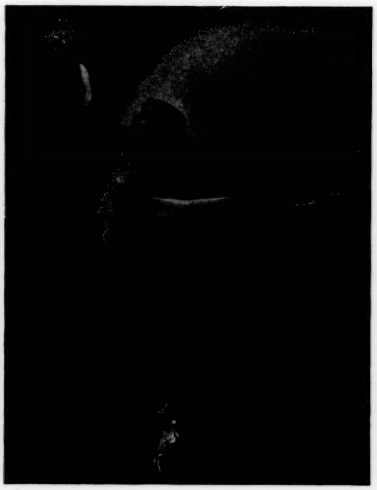
●

GONZALES AND CHRISTINE, ballroom team, are appearing at Jimmy Kelly's.

●

DUTTON AND KRUTCH, exhibitionists, are dancing at the Ambassador's Trianon Room.

EILEEN O'CONNOR, *young American Ballerina who has just returned from the London Casino*



FELICIA SOREL is staging the dances for the Theatre Guild's forthcoming *Jeremiah*. This is Miss Sorel's second Broadway show recently; her first being the short lived *Everywhere I Roam*.

●

TRUDI SCHOOP and her company made their sole New York appearance of the season off Broadway when they presented a performance at Columbia Universities' McMillan Theatre January 25.

●

THE BALLET CARAVAN appeared at the Washington Irving High School in New York on January 28. *Filling Station, Promenade* and *Air and Variations* were presented.

●

ANNA SOKOLOW and her dance group will make their first appearance of the season at the Alvin Theatre in New York on February 26.

ALBERTINA RASCH is teaching Hedi Lamar for the forthcoming Eddie Cantor film.

●

THE CHESTER HALE GIRLS are making a definite hit in Europe.

●

RUTH ST. DENIS' autobiography *Unfinished Life* will be published by Harper and Brothers in the spring.

●

BLANCHE EVAN and Ruth Gordon are among the well-known artists who are founder members of the Club Show Shop which has opened in New York. Rehearsal and stage space are provided the members who thus have an opportunity of presenting their work before their fellow members and to Broadway producers and agents interested in finding new talent.

●

HUAPALA, Hawaiian dancer, will present her program with her group of native musicians at the Woman's College, Newark, Delaware, February 10. Huapala, which means *sweetheart* in Hawaii, has not only spent years of research in the remote parts of the Hawaiian Islands but has studied dancing with such teachers as Ruth St. Denis and Michel Fokine.

ROSELEAN *and* SEVILLE, *currently appearing at the Waldorf-Astoria with new Fred Le Quorne routines*

●

HANYA HOLM will appear with her company in a program of new compositions at the Guild Theatre in New York February 19. *Dance Sonata* and *Dance of Work and Play*, which were seen at the Bennington Festival this past summer, will be seen on the program, as will *Metropolitan Daily*, a dance commentary on the various sections of a big city newspaper.

●

ZAHAVA will make her Broadway debut appearance at the Guild Theatre in New York February 26. Featured on the program will be *Judith*, a dance version written of the Lafcadio Hearne story of the *Great Bell*.

●

THE AMERICAN DANCE ASSOCIATION began its previously announced series of recital programs to be known as *Sunday At Four* January 22 at Alys Bentley's well-known Studio 61 in Carnegie Hall. The second performance will be held February 26.

MARGOT MAYO presented the American Square Dance Group on January 23 as a part of the Lenin memorial pageant which was held at Madison Square Garden in New York. The Group also appeared in the Gluck-Sandor Studio on January 28 in a benefit for the Spanish Children's Fund.

●

THE MORDKIN BALLET, which has been giving a series of Sunday evening ballet performances at the Hudson Theatre in New York, gave a gala command performance by public demand on February 5.

DIONNE & LAURINO, *who have just completed a series of performances for the New York R.K.O. Theatres.*

●

THE DEBONNAIRES, a troupe of boy precision dancers, made their debut at the Radio City Music Hall January 19. Dressed in toppers and tails, these six male Rockettes presented a lively assortment of trick taps and steps as a part of the Music Hall presentation.

●

SI-LAN CHEN, Chinese dancer and daughter of the former Chinese Foreign Minister, Dr. Eugene Chen, will be seen with Lily Mehlman at the Guild Theatre March 5 in a benefit concert for the Chinese War Orphans. With Miss Mehlman will appear her dance group and chorus in *Americana*.

●

BORIS NOVIKOFF will present his Russian-American Ballet in Boston March 3 for the Massachusetts Federation of Music Clubs at the Peabody Playhouse. The program will include a two-act ballet, *Miracle, Coppelia* and *La Spectre de la Rose*, all with choreography by Mr. Novikoff.

●

MARIE MARCHOWSKY and her dance group are presenting a program of new dances at the Washington Irving High School in New York February 19.

●

GENE KELLEY of Pittsburgh left the cast of *Leave It to Me* recently and is now appearing in a featured role in *One for the Money*. Mr. Kelley was formerly a teacher in his home city and it's rumored that he is soon to be married.

●

HARRIET LUNDGREN, well-known Chicago dancer, formerly a featured ballerina of the Chicago Opera, has announced that she is forsaking the ballet to open a beauty salon. Miss Lundgren won many plaudits for her excellent classic ballet style.

MIRIAM WINSLOW *and* FOSTER FITZ-SIMONS *in Archaisuis*

●

WHERE ARE THEY? For your information—These dancers are now appearing in the various New York Musical productions.

The Boys from Syracuse—Alvin Theatre with Betty Bruce, Heidi Vosseler, George Church and Libby Bennett, Ruth Brady, Renee Cottel, Stella Clausen, Alice Craig, Bee Farnum, Ruth Gormly, Claire Harvey, Lita Lede, Connie Leslie, Viviene Moore, Florine Callahan, Mildred Solly, Anna Mae Tesslo, Davenie Watson, Betty De Elmo, Claire Wolfe, Micky Alvarez, Sidney Gordon, Dan Karry, Tommy Lynch, Jack Malis, Edwin Mills, Harry Peterson, Joe Harris, Lee Tannen, Beau Tilden, Robert Howard.

Stars in Your Eyes—Majestic Theatre—with Tamara Toumanova, Ted Gary, Dan Dailey Jr. and Alecia Alonzo, Peggy Conrad, Maria De Calenta, Jane Everett, Gail Grant, Marion Haynes, Thekla Horn, Johanne Hoven, Marjorie Johnstone, Nora Kaye, Maria Karniloff, Frances Rands, Audrey Reynolds, Olga Suares, Margaret Vasilieff, Mary Jane Williams and Anthony Albert, Fernando Alonzo, Paul Alvin, Saava Andreeieff, Dwight Godwin, Basil Galahoff, George Kiddon, Russel Protopoff, Richard Reed, Newcombe Rice, Jerome Robbins.

I Married an Angel—Shubert Theatre—with Vera Zorina, Audrey Christie, Charles Walters, Charles Laskey and Genevieve Cooke, Ronnie Cunningham, May Block, Marion Davison, Eleanor Fiata, Petra Gray, Ruth Haidt, Isabelle Kimpal, Nancy Knott, Evelyn Lafferty, Sonia Larina, Bobby Howell, Beatrice Lynn, Maria Monnig, Gedda Petry, Shirley F. Shaffer, Betty Jane Smith, Alma Wertley, Virginia Williams and Milton Barnett, Edward Brinkmann, Boris Butleroff, Harold Haskin, Michael Mann, John Marshall, Jack Quinn, Nicolai Popov, Harold Taub, Nicolas Vasilieff.

●

WILSON WILLIAMS has organized a new Negro Dance Group which will give its first New York recital sometime during the second week in February. The group is headed by Wilson Williams and Juanita Baker. *And Dawn Today* will be the outstanding feature of the program.

●

MARTHA GRAHAM, Arthur Mahoney and Thalia Mara were seen on the benefit

(*Continued on Page* 38)

Code of Terpsichore

by **CARLO BLASIS**

World's supreme authority upon the Ballet.

Published in 1820

With Notes *by* ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

CHAPTER XI.

ON VARIETY AND CONTRAST.

"Jucundum nihil est, nisi quod reficit varietas." (P. Syrus.)

"Le contraste nous frappe en de contraires sens;
Des termes opposes qu'a nos yeux elle etale
L'imagination mesure l'intervalle."
(Delille.)

Whoever desires to excite interest or pleasure, must introduce variety into his works. Nature is our model, and nature is never long the same. The composer must strive to display variety in the plot in each succeeding scene, and in every act; the passions and the characters must also partake of this amusing quality. It must be observed also, even in the dances and decorations; and everywhere lend its aid to produce a pleasing effect. Avoid uniformity, for with it comes monotony, and monotony begets weariness.

Opposite qualities and striking contrasts are ever expected in both tragedy and comedy; but in the ballet they are indispensable. It is the peculiar province of pantomime to express the widely differing classes of passions and sentiments; without such an opportunity, the art of gesture could not long excite interest.

Contrasts are palpably remarkable in nature, and they must, therefore, be found on the stage; they are essential to the drama, and never fail in producing great effect. They impart life and vigor to the ballet. It is by the remarkable contrast observable in their works that men of great talent may be recognized. Shakespeare, the giant of the British stage, is ever producing the most extraordinary contrasts. Voltaire, Racine, Corneille, and Metastasio, together with the best epic poets, must be our models in this respect.

"The contrasts between the gay and the noble, the great and the agreeable, the agreeable and the gloomy, do not excite deep emotion, but they are pleasing from variety, and free use should be made of them. The contrast which produces the greatest effect is the terrible and sublime as opposed to cheerful and beautiful objects; but the assistance of this is seldom required; first, because this contrast is uncommon in nature, and, secondly, because the effect of the sublime is to excite astonishment; if, therefore, this contrast is frequently repeated, astonishment ceases.

"Contrast may be sometimes raised from the peculiar situation of characters; and from change of scenes; pleasure may be introduced amidst horrors, and melancholy into the garden of delight.

"Thus scenes may be produced capable of inspiring opposite emotions, of moving the affections, and of transporting the soul."
(St. Lambert.)

The contrast of *situations* must be particularly attended to, in order that they may be varied accordingly; thus, several scenes of love succeeding each other are wearisome; the same may be observed with respect to enraged passion.

Variety may be also observed in the arrangement of the scenery; thus a gloomy representation should be succeeded by a bright and cheerful prospect. Let the sumptuous embellishments of a palace be followed by the plain simplicity of private life. In the colors employed upon costume, also sameness must be avoided. In short, the smallest circumstance in regard to contrast and variety should not be neglected, since it is the judicious union of these that produce the greatest effect.

CHAPTER XII.

STAGE EFFECT.

"C'est la se qui surprend, frappe, saiste, attache." (Boileau.)

Many ballet-masters as well as dramatic authors place great confidence in stage effect. Every opportunity for such a species of display is seized with avidity, and such persons think they have completely succeeded by representing an improbable and extravagant event, or by emblazoning forth some horrible scene of assassination. They imagine, also, that sudden changes of scenery, a multitude of supernumeraries, apparitions, showers of fire, and above all, military evolutions by horse and foot, are indispensably necessary as producing stage effect. It is with such unmeaning noise and bustle as this that bad composers generally stuff the trash they produce, and, unfortunately, if through chance and ignorance they succeed, true taste and talent are despised. Such a triumph, however, cannot continue unchanged; clatter and tinsel cannot always drown the opposing voice of good sense.

". . . il volgo ignoro, che non e bastante,
A discernre il ver con vista acuta,
Tutto cio, che ha del nuova, e del brillante
Piu che solido, e l'utile valuta."
(Casti.)

These are the sort of connoisseurs who state laws, but it is the ignorant only who submit to them.

The meaning of *stage effect* is not generally understood; the real explanation of this cannot be gathered from what is so termed. I cannot do better, therefore, than supply an elucidation of this subject as contained in part of a letter from La Harpe to Voltaire:

"I continually hear people talk of the power of stage effect," says the writer, "but what is really stage effect? Does it consist of sanguinary executions? No. *Orestes,* in the tragedy of *'Andromache,'* loves *Hermione;* he has just obtained permission to marry her should *Pyrrhus* be united to *Andromache.* In effecting which he appears determined, having refused to give up *Astyanax,* and making every sacrifice in order to get possession of the Trojan lady. *Orestes* is revelling in happy expectation; *Pyrrhus* enters; everything assumes a new appearance; he has been braved, and now again solicits the hand of *Hermione;* and yielding up *Astyanax,* he even invites *Orestes* to witness his espousal with the latter lady. *Orestes* becomes motionless with astonishment, and the audience partakes of his distress."

This is truly stage, or dramatic effect; it is the production of a master.

But how different is such dramatic effect as this from that which we have mentioned above; but which, however, is frequently applauded by the most considerable part of the public. In the drama it is not necessary to dazzle the sight,—the heart must be affected. Stage effect, properly, consists of unforeseen events, sudden changes in the sentiments of the characters, and noble and extraordinary acts. Astonishment and admiration must be excited, but they should be accompanied by probability.

In the last act of the same tragedy by Racine, *Orestes,* after having slain *Pyrrhus* to satisfy the desire of *Hermione,* returns to receive her hand, the reward promised for his crime, but what is his situation on being attacked by the reproaches of her for whom he had committed such excesses? She accuses him of the King's death, whom she still loves; here is another terrible situation both for *Orestes* and the spectator. At the moment *Orestes* believes himself the happiest of mortals, he becomes an object of horror to her whom he loves. This is one of the most tragic situations of which the stage is capable, and Racine has bestowed on it all the great talent for which he is celebrated. This instance, in our opinion, is still more powerful than that which is cited above. They are both scenes that take forcible possession of our hearts and imagination; and such an effect as this the composer should endeavor to imitate.

The poets who have adorned the French theatre, Metastasio, Alfieri, Apostolo Zeno, and Shakespeare, must be deeply studied by those artists who would prosper in their dramatic careers.

The drama of Spain also frequently furnishes striking dramatic effects, instances of which may be found in Calderon. Excellent passages may be gathered from the pieces of Kotzebue and Schiller. While studying modern authors, do not neglect the ancients, their masters; for they possess dramatic situations and the deepest pathos. Since their time, indeed, theatrical performances have made an astonishing progress, for which we are indebted to Poliziano, Trissino, Corneille, Moliere, Crebillon, Voltaire, Maffei, Metastasio, and Alfieri.

It is not necessary to be continually seeking after dramatic situations and stage effect; nor to be ever introducing scenes in which contrasts are exhibited; the most delicious dish may be too often served up; and the same beauties presented too frequently, become affected and monotonous.

When incidents of the sublime are too much multiplied, the attention of the spectator immediately becomes fatigued. During every dramatic action the poet and the composer should occupy our minds entirely by a natural description of the passions; each by turns should delight us, the one by his poetic ideas, the other by the gaiety of the dance and the pomp of decoration appropriately introduced.

(Continued next month)

Bulletin

DANCING MASTERS of AMERICA, Inc.
and Its Affiliated Clubs

by WALTER U. SOBY

SOUTH TEXAS ASSOCIATION

The South Texas Association, Club No. 3, held their January meeting in Houston as the guests of Laura Dorman. Preceding the business meeting, Miss Koren Fonde, head of the recreational department of Houston, gave a talk on dancing in relation to recreation. Miss Judith Sproule gave a short talk and demonstration of toe dancing and training for beginners and Miss Leona Lucille Mellen spoke on taking dance notes.

Greetings were extended to the Texas Association, Club No. 11, as follows:

"Greetings to the Texas Association, Club No. 11. We are glad to know that you are coming to Galveston for your next Convention and meeting. Not only the Galveston teachers, but the entire body of the South Texas Association, welcomes you. We are going to do all in our power to assure you a most pleasant and successful convention here."

The following officers were elected: President, Judith Sproule; first vice-president, Mrs. Montie Beach (declined); second vice-president, Ruth Phillips; secretary-treasurer, Roy J. Mellen; recording secretary, Isabel McKenna; parliamentarian, Mrs. Emmamae Horn; directors: Florence Coleman, Vida Godwin and Miriam Widman. Miss Mary Elizabeth Matzke was accepted as a new member.

BOSTON CLUB

Miss Hazel Boone, secretary-treasurer of the Dancing Teachers Club of Boston, Club No. 7, reports: "I want to tell you that we have lost one of our members, Bertha Burke Galvin, who passed away last week (week of January 9). She was one of the first members who joined our Club and has been a loyal and faithful attendant. Last fall she was absent from Convention for the first time. We shall all miss her greatly."

CALIFORNIA CLUB

Club No. 13, the California Association of Teachers of Dancing, held a delightful social dance party recently at the McFarland-Joy Studio in San Francisco. A fine program was presented by several of the teachers and refreshments were served. All in all the affair was a huge success.

The members are all working on programs to be presented at the Golden Gate International Exposition which opens in February on Treasure Island in San Francisco Bay.

DANCING MASTERS OF PITTSBURGH

At the meeting of the Pittsburgh Club, No. 10, held January 8, the question of licensing was discussed but no decision could be reached and the issue was laid aside to be brought up in the future. It was decided that the association would have a joint recital—the proceeds to be turned over to the treasury of the Club. Those appointed on the joint recital committee are: Martha Rose, Joseph Jordan and Frank Dolinar. It was also decided to have an annual ball and the committee appointed consists of Miss Jane Vella, Frank Dolinar and Joseph Jordan.

The next meeting of the Pittsburgh Club will be held at the Martha Rose Studios Sunday, February 12. Helen Schelot and Martha Sauerberger have volunteered to present routines. At the January meeting Pasquale Caputo taught a Jitterbug Dance and Joseph Jordan taught a soft shoe rhythm routine.

DANCING MASTERS OF WISCONSIN

The Dancing Masters of Wisconsin held their last meeting January 15 at the studio of Miss Bernice Barbara. The faculty for the day included: Agnes Klein, Mrs. Ermie Schultz, Bernice Barbara, Adeline Perrin. Following the instruction program, the Club had a reception and shower for Mr. and Mrs. Robert Burns.

The next meeting will be held February 19 at the studio of Mrs. Gretchen B. Schmaal.

DANCING MASTERS OF NORTH CAROLINA

At the December 11 meeting of the North Carolina Club, No. 15, the following officers were elected: President, Sarah Sterling Price; vice-president, Louise Norman Williams; secretary-treasurer, Josephine Baker; directors: Mrs. Allie Morris Whitfield, Virginia Earle, W. A. Clower and Dickie Mitchell. Club No. 15 is making plans to have the Carolina Dancing Teachers Association, Club No. 14, meet with them. The next meeting will be held February 12.

MARYLAND, VIRGINIA AND WASHINGTON

The Dancing Teachers Club of Maryland, Virginia and Washington, Club No. 17, held its last meeting January 15 at the studio of Adelaide Courtney. Out-of-town guests included Winona MacDowell, Thomas Riley and Minnie Hawke.

The following officers were installed: President, Leroy Thayer; first vice-president, Julia Mildred Harper; second vice-president, Julia Cunningham; secretary, Mrs. Ella Banks; treasurer, Charles Henkel; directors, Adelaide Courtney, Mary Cabell Callaway and Mary Margaret Mahon. Frances Cole taught tap and novelty dances; Paul Mathis, modern ballet, and Russell Curry, ballroom. Miss Courtney entertained with a tea. Miss Courtney's mother, Mrs. Bessie Flanagan, poured. Mrs. Joyce Potter of Delaware joined Club No. 17. The next meeting will be held February 26 at the studios of President Leroy Thayer.

CONNECTICUT CLUB

The January meeting of the Dancing Teachers Club of Connecticut was held at the Walter Soby Studio, January 15. Mr. Bernie Sager was guest teacher presenting a program of tap and ballroom. Mrs. Louis J. Fontaine and Mr. M. F. Conway were made inactive members of the Club. The next meeting will be held at the Walter Soby Studio on February 19.

TENNESSEE, ARKANSAS AND MISSISSIPPI

On November 13 the Tennessee, Arkansas and Mississippi Club, No. 23, held an all-day convention in Memphis. The faculty included Whitford Price, Dorothy Donelson, Forrest Thornburg. Following the convention, Vestoff gave a two-hour class.

The newly elected officers include: President, Gladys Reeves; first vice-president, W. F. McLaughlin; second vice-president, Mrs. Alena McDonald; secretary, Mrs. W. M. Smith; treasurer, Mrs. Mary Clay Smythe.

ROCKY MOUNTAIN DANCING TEACHERS ASSOCIATION

On January 22 the Rocky Mountain Dancing Teachers Association held a meeting at the Lillian Cushing Studio. Mr. Merritt and Mr. Dye presented instruction and the election of officers took place. The club reviewed the D.M.A. examination test and orally discussed any questions which were not understood by all the members. Miss Cushing helped in the ballet department; Jimmie Gallagher, tap, and Ted Dye, ballroom.

FREE DANCING LESSONS

Mr. Thomas E. Parson, executive secretary of the Dancing Teachers Business Association of New York, and Leroy Thayer, president of the Dancing Masters of America, went to Harrisburg, Pa., January 5 to confer with Charles M. Emerick, educational and recreational director of the Pennsylvania W.P.A. The evidence gathered by the two associations convinced Mr. Emerick that lessons were being given to those who could afford to pay as well as those who were unable to pay.

MILWAUKEE, WIS.

Mr. and Mrs. Ed Henderson of Milwaukee, Wis., are enjoying a trip to the south. A letter written January 23 states that they will be in Miami, Fla., until March 15 and will return to Milwaukee via Houston, San Diego, Los Angeles, San Francisco, Salt Lake City and Omaha. While in Miami, Mr. and Mrs. Henderson met Mrs. Edna Passapae of New Jersey, Mr. H. M. Robb of Pittsburgh and Margaret Thuma of

(*Continued on page* 28)

PRESIDENT LEROY THAYER *with* MAYRIS CHANEY, *protege of* MRS. FRANKLIN D. ROOSEVELT, *as they exchanged ideas on the latest ballroom dances,* THE ELEANOR GLIDE *and* 'NEATH THE SPREADING CHESTNUT TREE.

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations

by **MILDRED KOERBER**

DEAR DIARY:

I can hardly speak, much less write, for all the excitement. It seems that when you get on a boat, even for a short fourteen day trip, you don't just walk on and the boat sails away. You have to be rushed all around and get packages and things and be made to feel very much like a Princess starting off on a Royal tour. At least that's how Eric treated Bobbie and me.

Both of us thought the day of sailing would never come and we went up to Eric's cabin three times and played and sang and danced ourselves pretty nearly dead. But, by the Monday morning we were to go aboard, I had learned four ballet routines and Bobbie had managed to practice at least ten piano solos.

On Monday morning, at six o'clock, my alarm clock rang itself right off the bureau onto the floor. Instead of just waking up I jumped out of bed in my bare feet. Central Park was all misty with morning and the street lights were still on. I was suddenly so happy with the thought that I was going on a boat and sailing into the South Seas, that I didn't even stop to put on my slippers, but ran into Bobbie's room and jumped on her stomach to wake her up.

Bobbie sat up in bed and gave a little squawk. Then she fired a pillow at me and in no time at all I was out of her room and into my own again, getting dressed one minute and pushing white summer clothes into my suitcases the next.

Mrs. Busby had chocolate and bacon and eggs and buttered toast waiting for us in the kitchen. She drew up chairs around the table and kept telling us about the time she and Mr. Busby took the ferry to Staten Island and the engines stopped right in front of the Statue of Liberty.

My mind was so busy wondering if I'd left anything out of the suitcases that I could hardly listen to her. It's a funny feeling, to think of your summer clothes when winter is on top of you.

"Now," said Mrs. Busby, "if you'll both go to the front door and stand, there's going to be a taxi to take you down to the boat. Where's Betty?"

Bobbie and I both looked at each other. Where was Betty? We'd been in such a hurry with our packing that we hadn't knocked at the door of her room. I felt ashamed and mean deep down inside and started up the stairs.

"You haven't got time to go up again," said Mrs. Busby. "I'll say goodbye for you." And she literally pushed us from the kitchen, along the hall and out the front door.

We stood on the steps breathing in the air that smelled crisp and new and unused. There was no taxi in sight. Everything was going wrong. We'd be late and Betty would never forgive me.

And just then, down the street came Eric's familiar black car. It drew up in front of us with a flourish and we gave a relieved laugh as Betty jumped out and opened the door.

"Your chariot, madames." Betty grinned. Then Eric appeared from the other side of the car and ran in past us to help with the bags.

"He's the nicest person," whispered Mrs. Busby in my ear. "You girls have certainly changed him around."

All the way to the boat I was pinching myself to make myself realize that what was happening was *really* true. And Eric kept smiling down at me.

"You look as if you expected a three-headed giant to walk right up to you, any minute, and pinch your nose." He laughed.

We reached the dock in the middle of a long line of honking cabs. Eric parked the car and hustled us into an elevator and finally we stepped out onto a pier that was long and barny and full of people shouting and carrying and standing and running and bumping. Everyone seemed to have the atmosphere of "going away" about them. There was a long line of people in front of a shed, and Eric pushed Bobbie and me in line with the rest. Betty watched over our bags and we stamped our feet with the chill of the place.

To our right, through glass windows, we could see our boat. It looked huge, exciting and mysterious with big fat sides and funnels. There seemed to be *millions* of portholes.

"I'm going on board with you," said Eric. "We'll find your cabin first and get you set."

He had hardly spoken when right down the gangplank of the ship came six men dressed in Highland kilts and bonnets, with their Tartans swinging over their shoulders. They all carried bagpipes except one who leaned back under a huge drum, and two more who had smaller traps hanging from their belts.

"They're going to march," I shrieked.

The men lined up, puffed out their cheeks and squeezed the bagpipe bladders under their arms. Oh, Diary, I could have swung my hat and shouted "Hooray!" when that music skirled along the pier. Bagpipes are wonderful! And they marched with a sort of swaying step, the tall drummer twirling his stick around his thumb.

"It's a Scotch ship, out of Glasgow, with a Scotch crew," explained Eric in our ears. "Here's the man who wants those tickets you have. Hurry up, now."

As Bobbie and I were entertainers the man in the shed window merely grinned at us and waved us up the gang plank. Betty helped carry the suitcases and when we set foot on deck it seemd as if every inch of the ship was covered with good-looking young men in uniform. They all smiled at us and told us in broad Scot accents where to find the Purser to get our room numbers.

The Purser we found behind an iron grilled cage and he told us that we would occupy adjoining cabins.

"We separate you," he said, "so you will become acquainted with the others. However, if you want to stay together—"

"No; it's all right," we said together.

"Lead on, Eric," Bobbie commanded. "I'm lost and you say you know a ship backwards and forwards."

And Eric did lead on, down stairs that curved, through miles of narrow corridors with rails along the walls and past hundreds of doors. But finally, with Betty stumbling along in back, we found a stewardess who was dressed all in white with a white cap on her head. She was sitting near a doorway, knitting a perfectly beautiful grey shawl, and she put her knitting down and led us to our cabins.

Diary, mine is an awfully cute cabin with a wash stand, four funny cupboards that I know at a glance aren't long enough for evening dresses, and two bunks with curtains that pull together, a bureau and a window—not a porthole—that looks right out on a piece of deck.

"Whew!" whistled Eric. "You two have B deck cabins. The next best on the ship."

Bobbie was right next door to me and her cabin was just the same. We were standing in the doorway, talking and wondering who our roommates would be, when a small man with a pleasant face, jet black hair that waved on his head and a long cigar between his lips, came up to us.

"How do you do?" He spoke with an Italian accent. "I am Tony. I play the accordian on the boat and whistle a bit and

(*Continued on page* 28)

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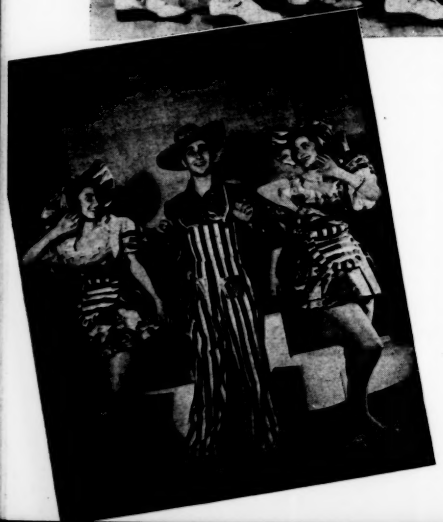


Student

• NEW YORK, N. Y.—Adolph Blome has been re-engaged to teach the Normal School and Convention of the Chicago Association of Dancing Masters this August. This will be the third consecutive year this association has included Mr. Blome's work on its program.

•

Joe Maharam has returned from a six weeks' tour of Europe where he stopped at important Continental cities in a search for new and different fabrics and costume creations. Mr. Maharam exchanged impressions and ideas with Europe's outstanding designers. He visited the important fabric manufacturing centers and scoured the theatres, art centers and schools.

•

Mr. and Mrs. Oscar Duryea have planned a number of social events for the month of February, among which are the Special Favor Dance, Dee's Birthday Eve Dance, Lincoln's Birthday Eve Bridge-Dance, Valentine Dance and Package Party.

•

Students of the Boris Novikoff Russian American Ballet School in the Metropolitan Opera House Studios were examined in the technique of Classical Theatrical Dancing, Elementary Theory and Practice, January 10. The second examinations will be June 10. Enrollments are now open for children and adult ballet classes for the second semester. •

The Children's Repertory Ballet, founded and directed by Annette Van Dyke, will present The Debussy ballet *La Boite a Joujoux* (The Box of Toys) for the Brooklyn Institute at the Academy of Music in Brooklyn, on Saturday afternoon, February 11, at 3 p. m. The ballet will be repeated for the general public at the Mercury Theatre for the benefit of the Virginia Day Nursery, Saturday morning, February 25, at 11 a. m. This ballet had it's first presentation by The Children's Repertory Group December 30, 1938, at the Waldorf-Astoria.

• BROOKLYN, N. Y.—Doris Weber successfully presented her *Cinderella Ballet* for the benefit of the orthopaedic ward of the Swedish Hospital. Each Christmas, Miss Weber gives a benefit performance for crippled children as a thanks offering for her own escape from the life of the handicapped.

• SCHENECTADY, N. Y.—For the past four years, Lois Koch has studied at the Gertrude Blanck School of Dance and Radio through the advice of her surgeon, who predicted she would gradually gain the use of her limbs if she were placed in a good studio where the teacher understood the structure of the body. Miss Koch was one of the outstanding features of the performance presented at the Sunny View Hospital. One would never have taken this graceful little dancer for the same Lois Koch who was one of the first patients of the institution. •

Joyce White and Eugene Miller, two other pupils of the school, are known as *The Tiniest Ballroom Team in the World.* Joyce is just 6 years old and Eugene 8, and they are taking their audiences by storm. They have been the highlight of each of the twenty-one programs in which they have appeared, since the school recital, October 14. The girl wears a formal gown and her escort a full dress suit.

• SOUTH ORANGE, N. J.—The students of the Leona Turner School of Dancing have been busy presenting both amateur and professional shows of all types. On December 20 a short program was given at the Orange Knights of Columbus Hall for the benefit of the Christmas Fund. The younger students put on a floor show at the children's Christmas party at Trinity Presbyterian Church, Cranford, December 27. On January 20 the professional students danced for the Dolly Madison Council, Daughters of America and on January 28 were seen in a revue staged by the Maplewood Woman's Club. •

Mrs. Irena Zierleyn, teacher of dramatic art, public speaking and radio work at both the South Orange and Cranford Studios, presented her pupils in a recital on February 3, at Marshall School in South Orange.

•

Miss Turner is at present coaching the dances for a musical revue to be given by the Rotary Club of South Orange on February 17 and 18.

• MERCHANTVILLE, N. J. — Gladys Kochersperger is teaching the dancing classes for the Philadelphia Matinee Musical Club at the Bellevue Stratford Hotel in Philadelphia.

• BRADFORD, Pa.—Miriam Kreinson has announced that her main studio at Bradford will be enlarged and several innovations introduced for the new year. Her Hollywood Studio is now well on its way to formation.

• PHILADELPHIA, Pa.—Mr. Roy Seymour and Miss Ruth DeLeso, pupils of the Cortissoz School of Dance Arts, were winners of the Philadelphia, Pennsylvania and Interstate Amateur Championship of the recent Great Waltz Contest.

• BLOOMSBURG, Pa.—Twenty pupils from Jean Kimmel's School of Dancing and pupils from Tony Grant's School presented a ballet entitled *The Night Before Christmas* at the Annual Columbia County Crippled Children's Party held at the State Teachers College. Moving pictures in technicolor were taken of the performance and will be shown as an educational art feature.

• WASHINGTON, D. C.—The Leroy Thayer Studios presented London's new dance, *The Chestnut Tree,* and the latest ballroom steps in the rumba, tango and waltz at The Shoreham's fashion luncheon, Saturday, January 21.

• DEARBORN, Mich.—Gladys Hight has signed a contract with the National Grennan Bakeries to arrange special dances to advertise their new cake, *Banana Split,* and furnish dancers at the baking conventions throughout the United States. She is giving

Reading Down—ROY SEYMORE *and* RUTH DE LEIO, *pupils of the Cortissoz School of Dance, Philadelphia, Pa., winners of the Pennsylvania Great Waltz Contest.* BONNIE *and* MARY ALICE ONAFRIO, *pupils of the Miriam Kreinson School of Dancing, Bradford, Pa.* JOAN COLE, *left, and* BONNIE PETERSON, *right, students of the Vera Getty Dance Studio, Santa Ana, Calif.* BETTY, MURRAY *and* BARBARA KERR *of the Kerr School of Dancing, Painesville, Ohio*

HAVE YOU EVER THOUGHT OF THIS?

Where you get your fabrics, may determine how good your recital is. Naturally your recital should be good in order to give you the best build-up for the succeeding year's business. The question of quality in the fabric field may be a new issue to the readers, but it is becoming apparent that some fabrics are being offered to dancing school teachers for costumes which attempt to secure recognition by riding under the names of fabrics which have been standardized by reputable houses. There *is* a difference in fabrics, since it is possible for fabric manufacturers to weave cloths imitating quality merchandise in the first appearance. A close scrutiny, however, will indicate a definite difference, and in actual wear, the flimsy imitations, of course, go to pieces much faster than those which are built for dancing purposes. At least one source of fabrics of the imitative type offers merchandise at prices far below what have been standard in the trade, and actually issues price lists indicating merchandise identical to the trade names used by reputable houses, stressing the fact that their prices are considerably lower. It is true the price is lower, but it is questionable whether the qualities are the same. In some instances we know they are different. The reputable houses —those whom you have met in the advertising pages of magazines—go to considerable expense in sending out sample catalogs; a practice which is done as an indication of integrity and service. It really helps the dancing school teacher to get such catalogs, since she is able to select from it just what she expects to get —if she buys from the reputable merchants. On the other hand, she should be leery about ordering the same named merchandise from sources which do not send out samples confirming the quality of their goods, since it may turn out to be an unhappy transaction, if the costumes made from those fabrics do not stand up under the wear and tear expected of them. Complaints have been made that this condition exists and investigation has been made among our advertisers which tends to confirm this practice.

It's a matter of record that teachers in the dancing schools of America realize very well that the leading fabric houses have gone to great lengths in safeguarding the annual investment in costume fabrics by establishing a high grade of quality. The many services which are rendered in addition, all of which are calculated to be helpful to the dancing school teacher, also indicate the integrity and the helpfulness of the recognized reputable fabrics. Perhaps it is only necessary to invite comparisons. Perhaps it is unnecessary to stress the point that the price of merchandise is, after all, a fair yardstick by which to measure the quality of the merchandise which you buy. This is particularly true because those who supply fabrics to the dancing school trade are in a high competitive market, and it is impossible for anyone to enjoy huge profits, since they base their business on year after year service and year after year quality with the reasonable hope that their service and their quality will be patronized on the basis of real dollar value.

her Normal students throughout the country the opportunity to book their pupils in the respective cities.

•

Mme. Zee Zee, a well known dancer in theatre restaurants in Chicago and New York, has completed a course of training with Miss Hight, and has been placed in the opera ballet in Rio de Janeiro, Brazil.

• LAWRENCEVILLE, Ill.—Mr. L. S. Bobbitt writes that enrollment has increased to a great extent in his ballroom school which occupies the entire second floor of the Woolworth Building. He has discovered a novel way in which to conduct his classes. The girls are lined up on one side of the room, the boys on the other. Ten boys and ten girls who are picked from the best dancers in the city start at one end of the line and progress all around the room, thereby dancing with each beginner. In this way, each student has a chance to dance with different people.

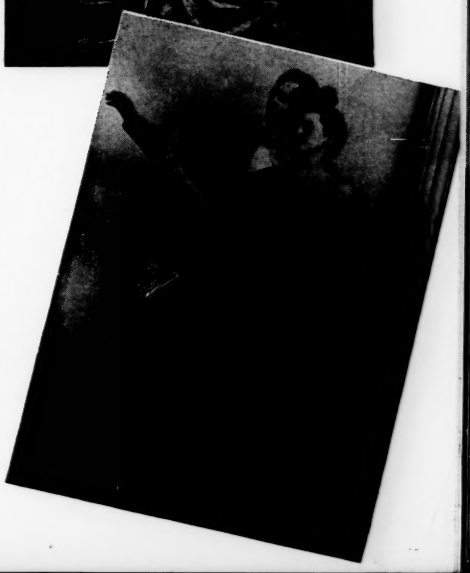
• ST. LOUIS, Mo.—The Clendenen Studios presented a program known as *Mr. U-NO. A Booking Agent,* which was written and produced by F. Leslie Clendenen. This production featured three of the school graduates, Helen Janus, Lorraine O'Toole and Raymond Harrison. Miss Janus, whose work was outstanding, has returned from Hollywood where she moved with her family seven years ago, and is again studying at the Clendenen Studios.

• DALLAS, Texas.—Once more J. B. Neuman, principal of the Neuman Dancing Studio, has been chosen co-director of the annual musical comedy revue at the University of Texas. This year the title of the show will be *Time Staggers On.* This is the third consecutive year he has been chosen as coach of the varsity show.

•

The Highland Park School of the Dance joined with the Dallas Print Society in sponsoring a showing of dance prints at their studio from January 15 through 22. Gladys and Helen Kingsbury were chosen to teach ballroom at the Texas Association of Dancing Teachers, Waco, Texas, and

(*Continued on Page* 40)



Reading Down—Pupils of Lola Bravo who appeared recently in her New York recital. HANA LEE, *Korean dancer and pupil of Lillian Powell, Hollywood, Calif.* JEAN MCCURRACH, *standing, and* JEANNE FENTON *of the Bertelle McBain Studio, Portland, Ore. Henson Slovick School of Dance students who won the Great Waltz Contest in Cedar Rapids, Iowa*

The Ballroom Observer

by Thomas E. Parson

A FORUM OF SOCIAL DANCE

SCORE another hit for the proponents of figure dancing! This time it is the *Georgian Waltz* and as the name implies, hails from down in Dixie. The *Georgian Waltz* was created by members of the Georgia Dance Masters' Association and introduced by them at their recent three-day convention held at Augusta.

On more than one occasion, this department has held to the belief that the majority of dances created by teacher groups are far too intricate for popular usage; however, this is not true of the *Georgian Waltz*. Anyone who has taken the time to become even partially grounded in the simple fundamentals of ballroom dancing will find this dance just intricate enough to be interesting, and the most interesting part is the fact that it is set to waltz music. Bert Bertram reports that the *Georgian Waltz* has been adopted by his state as the official dance for the balls to be conducted in honor of President Roosevelt's birthday. But here is the description—try it yourself!

THE GEORGIAN WALTZ

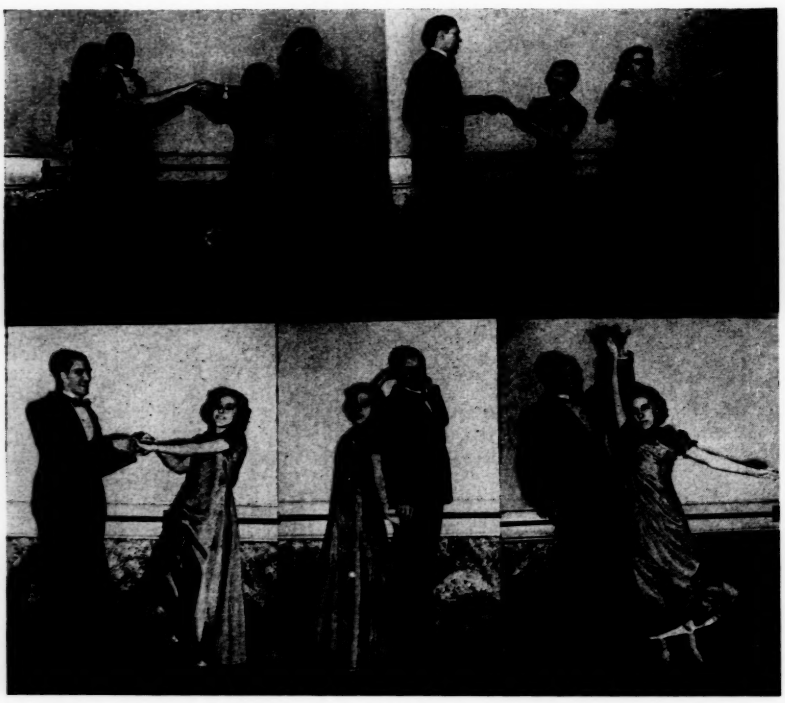
Created by the Georgia Dancing Masters' Association.

Music: Any Waltz. Very effective music is *Dixie, Georgia Tech* or *Swanee River* when played in *three-quarter time.* Steps described are for the gentleman—lady executes counterpart.

Georgian Double Swing

Waltz fwd L (ct. 1-2-3); step on R F to R (ct. 4); swing L F across in front of R F (ct. 5-6); step on L F to L (ct. 1); swing R F across in front of L F (ct. 2-3); waltz fwd R (ct. 4-5-6). 4 meas.

Note—Beginning 2nd meas., partners join hands in Line position; i.e., face each other, join hands with lady's palms down, gentleman's palms up.



Georgian Full-Turn

Waltz fwd L (ct. 1-2-3); waltz fwd R, make ¼ R turn to face wall (ct. 4-5-6); step on L F to L, pivot ½ turn to R on L F, ending partners back to back (ct. 1); step on R F to R (ct. 2); close L F to R F (ct. 3); step on R F to R, pivot ½ R on R F, ending partners facing (ct. 4); step on L F to L (ct. 5); close R F to L F (ct. 6). 4 meas.

Optional—Waltz fwd 2 or 4 meas. into L O D.

Georgian Half-Turn

Repeat first 2 meas. Georgian Full-Turn (ct. 1 to 6); step on L F to L, pivot ½ R on L F, ending partners back to back (ct. 1); step on R F to R (ct. 2); arch L F (ct. 3); step on L F to L, pivot ½ L on L F, ending partners facing (ct. 4); step on R F to R (ct. 5); close L F to R F (ct. 6). 4 meas.

Note—On ct. 6 of last meas., gentleman may arch L F at side of R F so that L F is free for first step of next figure. If change of weight is made as described, gentleman is required to waltz back on R F before commencing next figure.

Georgian Twist

Waltz fwd L (ct. 1-2-3); waltz fwd R (lady pivots ½ R on L F, ct. 1, and ½ R on R F, ct. 2, closing L F to R F, ct. 3). Waltz fwd L and R (ct. 1 to 6). 4 meas.

Note—On 2nd waltz step fwd, gentleman turns lady under his L arm.

Georgian Break

This figure affords the opportunity of changing partners during the dance and gives wall-flowers a chance to secure partners.

The *Georgian Break* starts with one couple breaking in on another, a circle being formed by the four dancers—all facing *inward*. Other couples may break in, enlarging the circle. When going into the circle lady arches L F on ct. 3.

All dancers join hands in circle and step on L F to L (ct. 1); swing R F across in front of L (ct. 2-3); step on R F to R (ct. 4); swing L F across in front of R F (ct. 5-6). As gentlemen continue to step-swing L and R, ladies do the step-swing on L F, and then step to R, making full waltz-turn to R, passing in front of gentleman on her R into position of his former partner. Thus, ladies move around in circle to R. This is repeated at will. Each time ladies change position they do step-swing three times and turn to new position in circle.

In order to break out of circle in step, partners face each other as gentleman executes canter step fwd on L, while lady executes a waltz-step starting back on R. Any couple, not necessarily partners, may waltz out of circle at any time.

The distinguishing feature of the *Georgian Break* is that, at any time after the circle is formed, any dancer may break into circle and the dancer displaced may break in elsewhere.

Illustration No. 1. Step Swing in the Circle —from left to right, Jean Strayhorn, Arthur Bertram Jr., Mrs. Bert Bertram *and* Bert Bertram

Illustration No. 2. Changing Partners

Illustration No. 3. The Georgian Double Swing

Illustration No. 4. Second Movement in the Georgian Turn

Illustration No. 5. The Georgian Twist

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DANCER'S DIARY

(*Continued from page 22*)

I welcome you. There will be a first show tonight and rehearsal will be in the D deck dining room aft, at two-thirty." He turned to Eric. "You are the dance team, eh?"

"No," said Eric with a grin. "I'm just a friend of the girls. Have you any idea who is rooming with them?"

Tony gave a smile that made him look very fatherly and nice.

"I believe one is a ball room dancer and the other a monologist," he offered. "I tried to get my own bambino to come this trip, but he has not mastered the tap dance *quite* well enough. Goodbye. When you get settled there is nothing to do until rehearsal." And he smiled and went out the door that led to the deck.

"Oh, Eric," I said, "this is too much excitement for one moment. Just think, when the boat gets going, the places we are going to see—Bermuda, Jamaica, Nassau. I wonder if I'm going to be seasick."

"No," said Eric, "because I've brought you both something that will chase it away."

And Eric's hands went into his large coat pockets and came out with oranges and lemons and boxes of candy and books. He spilled everything out on my bunk and then he held out both hands as a bugle sounded loudly in the corridor.

"That's the all ashore warning, children. S'long," and his voice grew very deep. "I'm going to miss you like everything. There's going to be fourteen whole days that will be pretty blank in my life. It's lucky Betty's left behind."

"It's not!" said Betty. "I'm so jealous of them I could die."

"Now, don't come up and wave us goodbye," Eric commanded. "I won't be able to stand it. And you put on the show of your lives." Then he turned quickly away. Betty gave us both a little kiss and Bobbie and I watched them hurry away along the corridor until a great many other people closed in behind them and they were swallowed up.

"Oh, dear," I said, "I feel like crying." And with that we went into our cabins. When I gave a thought to look out the window it was to see the docks and the river slowly slipping by.

D.M.A. BULLETIN

(*Continued from page 21*)

Miami, and they expect to meet many more of the D.M.A. members during the rest of their trip.

•

FOLLANSBEE, W. VA.

Mr. and Mrs. Johnny Cecelones announce the birth of a son, Hayes, January 28. Mr. Cecelones is a member of the dancing Masters of Pittsburgh.

•

A most successful World's Fair "Pep" meeting was held at Duryea's Studio, Ansonia Hotel, New York City, on Sunday, February 5. There was an approximate attendance of 70 members, who enjoyed a most interesting program consisting of dance instruction by Ivan Tarasoff, who taught ballet; Miss Olive, a clever novelty tap routine; Mr. Amdur, commercial modern; Mrs. Edna Passapae and Adele and Carlton Richardson presented ballroom work. Oscar Duryea was Master of Ceremonies for the day. Following the teaching program, Pres. Leroy Thayer called an informal meeting of the members present to discuss the possibility of forming a D. M. of A. Club in New York's metropolitan area and to discuss the World's Fair Convention plans. The committee, consisting of Oscar Duryea, Florence Doughty and Florence Terrace, reported that there is an excellent possibility of forming such a club.

At this time Thomas Parson, executive Secretary of the D. T. B. A., announced that his organization had voted almost unanimously to affiliate with the Dancing Masters of America. Application for affiliation will be mailed to Secretary Soby, who will in turn advise the Board of Directors of the application and ask for a vote thereon.

Following the informal meeting the Faculty Committee met at the Astor Hotel to discuss the teaching program for the Normal School and Convention for the coming summer. The members of this committee that were present were President Leroy Thayer; Jack Frost, Detroit, Mich.; Marion Ford, St. Louis, Mo., and Winona McDowell, Uniontown, Pa.

Follow the Parade
to page 39
for details about
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DANCE EVENTS REVIEWED

(*Continued from page* 17)

She is a classic dancer of the traditional school; and it is interesting to compare her work with that of her sister, Pilar Lopez, a member of her company, who is younger and much more free in her interpretations and is often very modern, and it will be interesting to follow her development. Her choreography is most interesting.

The great charm of Spanish dancing is due in large measure to its rich sophistication. The dancers are rarely young, they bring full measure of experience, rich life and drama to each dance. They are arch and coy but never naive. Their technique is rigid and formal, demanding great skill, but virtuosity of technique is unimportant and meaningless without the spirit and soul which makes use of it. It is amazing that an art so formal, ruled by such rigid technical laws, can still be so free, so thoroughly expressive of the individual.

Antonio Triana, the third dancer, is excellent, and the one short solo he had was not enough on the program. He supported Argentinita and her sister beautifully, but the audience would have enjoyed more of his work. He has the pride and hauteur, the cat-like grace with strength and purpose that makes Spanish dancing such an exciting experience. The large Spanish and Mexican colony in Los Angeles made an appreciative and vociferously enthusiastic audience.

●

BALLET CARNIVAL, *Ebell Theatre, January* 8 *to* 11.

Nana Gollner as premier ballerina of the California Ballet, made her American debut under most auspicious circumstances.

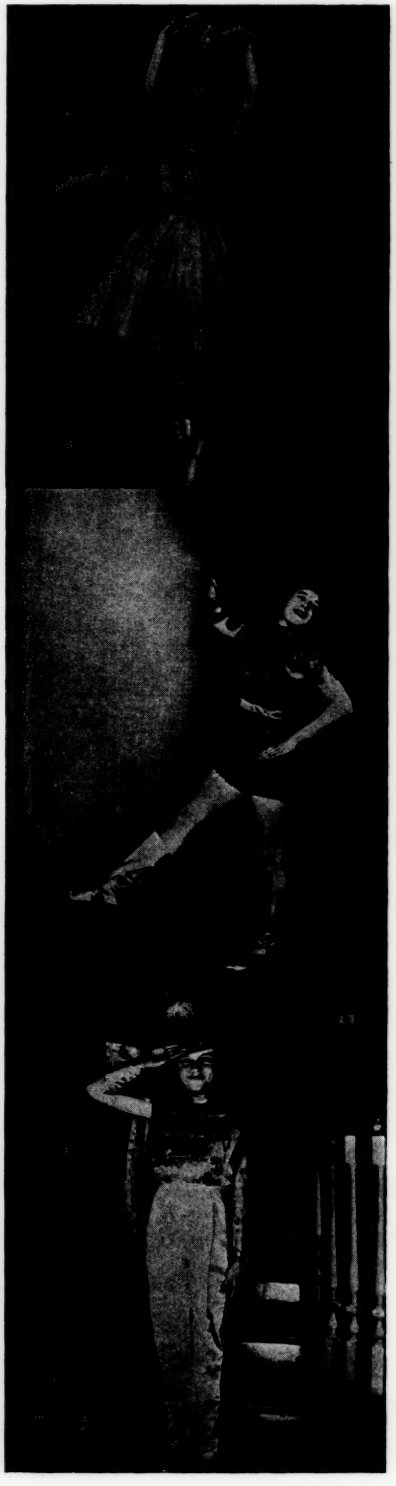
Under the guiding hand and enthusiasm of Tatiana Tuttle, wife of the motion picture director, Frank Tuttle, the California Ballet was staged with care, and no expense was spared to make the production notable.

The program was divided into three parts. Part One was given over to a rather long and very confused ballet on the worn and trite subject of toys in a nursery coming to life. The set and costumes were very well done, and the dancing was all that could be asked within the confines of the subject. It had one moment of exquisite dance when Nana Gollner made her first appearance as the bride; and it missed its creative reason when the frightening jack-in-the-box as Hitler failed to carry over its point. In fact, it was so very obvious that it seemed in very poor taste.

The second part of the program consisted of three numbers. *Spanish Interlude* presented Freddie Velasco and Morita in a moment of dance in war-torn Spain. The dancing and the choreography by Mrs. Tuttle, as well as its inspiration, were excellent. *Chinese Hy-dra-gon,* choreographed by David Robel, cleverly demonstrated the impossibility of dividing the Chinese dragon. David Tihmar as the warrior valiantly hacked away at the long writhing serpent and each time he cut it apart the sections ran about until they were joined once more, finally wreaking vengeance upon its foe by killing him. This dance made use of an authentic Chinese dragon head mask that was very effective. The last number of this group was *Waltz and Variations* from the ballet Coppelia. Nana Gollner danced the waltz and two variations from the old Petipas ballet as beautifully as they have ever been danced.

Nana Gollner is one of the most exquisite ballerinas I have ever seen. She is beautiful, and she is a classic dancer of the

(*Continued on page* 34)



★ ★ ★ Honor Roll ★ ★ ★

This month's Honor Students are:

1. RENIE BRANSE *of the Norma Allewelt Studios, Syracuse, N.Y.*
2. MARILYN *and* BARBARA KEATING *of the Lottie Atherton School of Dancing, Malverne, L. I.*
3. HARRIET M. BLEY *of the Adolph Blome Studios of Dancing, New Brunswick, N. J.*
4. THELMA JOY HAYWOOD *of the Leona Turner Studio, South Orange, N. J.*
5. BETTY HANCOCK, *student of* RENEE P. HILL, *at the Wayne Academy of Dancing, Wayne, Pa.*

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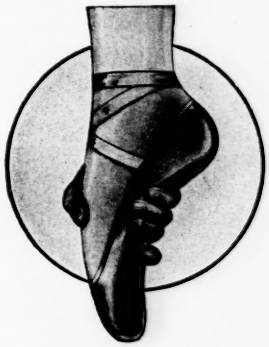

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One of the ETHEL KOCH *students* (11) JUNE ELLMAN *will soon embark upon a professional career. The little miss in peasant dress* (12) BETTY BASTIAN *of the* AGNES KLEIN STUDIOS *prefers the character dance to any other type while* (13) JEANNE ODENBRETTE *goes in for "swing"*

Our last stop in Milwaukee was at the beautiful French studios of MARION YAHR, *where everything from the parquet floor to the elaborate candelabras spelled "elegance and culture." Little debutantes come here to learn, with serious intentions for a future in the dance. Perhaps the "star" of these little troupers is* (14) BETTY PODOLSKE, *who reads the* AMERICAN DANCER *every month and says she enjoys it immensely. The two Colonial maids* (15) PATRICIA BLUM *and* DIANE DAY *might rather be twins than cousins, while* (16) GWENDOLYN VAN CLEAVE *makes a charming "Little Bo Peep." Snapping her fingers in a lusty Spanish dance* (17) DIANE SCHWARZE *seems to be having fun, and what do you think little* (18) JANET WILLIAMSON *is doing? Did you ever see anything more delicious than the "Stick-Candy" Dolls* (19) PATRICIA BLUM, GWENDOLYN VAN CLEAVE *and* DIANE DAY? *And so now, dear reader, just to prove that we are still in Milwaukee we present* (20) BARBARA SMUCKER *and* LOIS FELDMAN *who are so Dutch that they sleep every night (we suspect) in a windmill*

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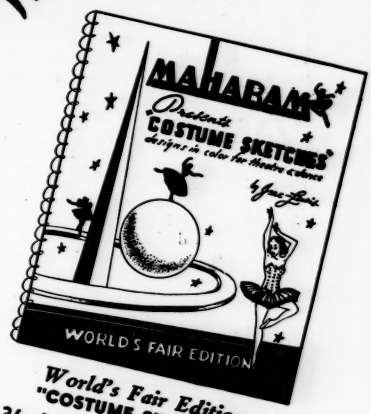

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DANCE EVENTS REVIEWED

(*Continued from page* 30)

Cecchetti school, and I am sure he would have been proud to claim her as a student. Her balance is absolute, her technique perfect. Such perfection is thrilling and all-sufficient, needing no other reason for being than sheer beauty. She is best in the classic numbers. Her personality is not strong, and she makes no effort to project her work. These points are noticeable in the freer, more modern numbers; but in the classic numbers she is truly a delight. Miss Gollner has had considerable success in Europe, and it is difficult to understand why she is not a star of the Ballet Russe, unless for the reason that they refuse to admit perfection in an American.

The third part of the program presented one ballet and a number of divertissements. The ballet, *Inspiration*—1939, with choreography by Tatiana Tuttle, was based upon the old theme of the artist who paints life in reality and is turned down by his critics and public, but when in desperation he goes a little mad and daubs his canvas he is hailed as a genius. This ballet has the distinction of being more clearly and more cleverly conceived than most, and it is also very well danced. Rudolpho Serobey as the artist and Paula de Cardo as his muse danced very well. Miss de Cardo's work was especially fine.

Among the divertissements Charles Teske danced two, *Marutz*, a wand and drapery dance, and *The Jester's Holiday*, both choreographed by himself. Nana Gollner assisted by Tom Ladd danced twice, one dance, *Consolation*, in which the dancers wore black tights and long scarfs, would bear repeating. Fay Adler danced a clever and amusing number to the ever popular *Blue Danube*, and Dorothee Jarnac and David Tihmar literally "stopped the show" with their *Cake-Walk*—1890, which had to be repeated.

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Dance Events Calendar

Feb.	15	Edwin Strawbridge	Wheeling, W. Va.
	15	Humphrey Weidman	Washington, D. C.
	15	Ballet Russe de Monte Carlo	Eugene, Ore.
	16	Edwin Strawbridge	Mt. Lebanon, Pa.
	16/19	Ballet Russe de Monte Carlo	Seattle, Wash.
	16/18	Trudi Schoop	Los Angeles, Calif.
	16	Humphrey Weidman	Hollins College, Va.
	17	Edwin Strawbridge	Fairmont, W. Va.
	18	Edwin Strawbridge	Pittsburgh, Pa.
	19	Hanya Holm	Theatre Guild, N. Y. C.
	20	Harald Kreutzberg	Montreal, Canada
	20/21	Ballet Russe de Monte Carlo	Vancouver, Canada
	20/26	Trudi Schoop	San Francisco, Calif.
	20	Humphrey Weidman	Rock Hill, S. C.
	21	Humphrey Weidman	Greenboro, N. C.
	22	Edwin Strawbridge	St. Louis, Mo.
	21/22	Humphrey Weidman	Greensboro, N. C.
	22	Harald Kreutzberg	Cleveland, Ohio
	22	Miriam Winslow	Flint, Mich.
	22	Ballet Russe de Monte Carlo	Bellingham, Wash.
	23	Martha Graham	Bryn Mawr, Pa.
	23	Harald Kreutzberg	Toledo, Ohio
	23/25	Ballet Russe de Monte Carlo	Portland, Ore.
	24	Edwin Strawbridge	Lansing, Mich.
	24	Harald Kreutzberg	Milwaukee, Wis.
	24	Humphrey Weidman	Asheville, N. C.
	25	Edwin Strawbridge	Detroit, Mich.
	25	Martha Graham	Atlanta, Ga.
	25	Harald Kreutzberg	Columbia, Mo.
	25	Ted Shawn	Wash. Irving H. S., N. Y. C.
	26	Harald Kreutzberg	Chicago, Ill.
	27	Edwin Strawbridge	LaPorte, N. Y.
	27	Martha Graham	Montgomery, Ala.
	27	Harald Kreutzberg	Madison, Wisc.
	27	Ted Shawn	Holyoke, Mass.
	28	Harald Kreutzberg	Detroit, Mich.
	28	Ballet Russe de Monte Carlo	Kansas City, Mo.
	28	Ted Shawn	Worcester, Mass.
Mar.	1	Martha Graham	Memphis, Tenn.
	1	Harald Kreutzberg	Town Hall, N. Y. C.
	1	Ballet Russe de Monte Carlo	Sioux Falls, S. D.
	1/2	Humphrey Weidman	Montevallo, Ala.
	2	Ballet Russe de Monte Carlo	Des Moines, Iowa
	2	Trudi Schoop	Eugene, Ore.
	3	Martha Graham	Denton, Tex.
	3/5	Ballet Russe de Monte Carlo	Chicago, Ill.
	3	Trudi Schoop	Portland, Ore.
	3	Miriam Marmein	Bloomsburg, Pa.
	4	Edwin Strawbridge	Brooklyn, N. Y.
	4	Harald Kreutzberg	Wash. Irving H. S., N. Y. C.
	4	Trudi Schoop	Seattle, Wash.
	4	Humphrey Weidman	Tuskegee, Ala.
	6	Martha Graham	Tucson, Ariz.
	6	Miriam Winslow	Hartsville, S. C.
	6	Trudi Schoop	Vancouver, Canada
	6	Humphrey Weidman	Tallahassee, Fla.
	7	Miriam Winslow	Columbia, S. C.
	7	Ballet Russe de Monte Carlo	Columbus, Ohio
	8	Humphrey Weidman	Murfreesboro, Tenn.
	8	Trudi Schoop	Calgary, Canada
	8	Martha Graham	San Diego, Calif.
	8	Harald Kreutzberg	Bridgeport, Conn.
	8	Miriam Winslow	Charleston, S. C.
	8	Ballet Russe de Monte Carlo	Toledo, Ohio
	9	Ballet Russe de Monte Carlo	Rochester, N. Y.
	10	Martha Graham	Los Angeles, Calif.
	10	Harald Kreutzberg	Milledgeville, Ga.
	10/11	Ballet Russe de Monte Carlo	Pittsburgh, Pa.
	10	Miriam Marmein	El Paso, Texas
	11	Martha Graham	Santa Barbara, Calif.
	11	Harald Kreutzberg	Atlanta, Ga.
	11	Trudi Schoop	Minot, N. D.
	11	Humphrey Weidman	Chicago, Ill.
	12	Martha Graham	San Francisco, Calif.
	13	Trudi Schoop	Grand Forks, N. D.
	14	Martha Graham	Provo, Utah
	14	Harald Kreutzberg	Havana, Cuba
	15	Miriam Marmein	Los Angeles, Calif.

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D. T. B. A. BULLETIN

By Marguerite Reynolds

Following a discussion of an invitation to affiliate with the Dancing Masters of America, members present at the DTBA'S January meeting voted to put the question to the entire membership in the form of a mail ballot. Early returns of this ballot show an overwhelming vote in favor of affiliation.

In setting forth his reasons for being in favor of such a move on the part of the DTBA, President Grant told the members that in order for the dance teaching profession to gain its rightful ends it must be prepared to stand together as one large, united front instead of several groups operating as individual units. Taking their turns at explaining the various questions put by members, Leroy Thayer and Walter U. Soby, president and secretary, respectively, of the DMA, pointed out that individual clubs could grow stronger by uniting in much the same manner as labor unions had already united; also, that by affiliating the individual club would, in no way, stand to lose its identity or be curtailed in its activities.

On the material program for the day were Lola Bravo, who presented a Spanish number, *Coplas del Burrero*, which was arranged especially for the occasion; Lou Wills, who explained some of the intricacies of Acrobatics, and Mary O'Moore, who repeated the *Chestnut Tree* for the benefit of those unable to attend the Christmas Session. Assisting Miss O'Moore was Charles Haines.

The date for the Association's Fourth Annual (World's Fair) Convention has been definitely set for the week of July 24. A detailed announcement of the activities will be made in a later issue of THE AMERICAN DANCER.

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to page 39
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FOOT-NOTES

(*Continued from page* 19)

program which was held at Mecca Temple February 5 in conjunction with the North American Committee to Aid Spanish Democracy.

NADJA WRITES FROM PARIS: Mlle. Paul, who is the daughter of the Minister Paul Boncours, gave a concert at the Cite Universitaire (college settlement). Joos training and not much of it. Julia Marcus was on the program . . . Ferra Essling's debut February 8. Ecole Normale music conservatory. Joos pupil . . . Nana de Herrerra, Spanish dancer, gave a program at the theatre Pigalle on January 16 . . . . . Volinine sent out Xmas card featuring Muradoff, who, I hear, also went to Egorova's. I did not, however, get a card marked thusly from Egorova!!!! Mara Mara is in Turkey and wants false eyelashes sent her . . . Henri and Schelda in Nuremberg after their long Dresden engagement . . . Chester Hale in London but comes to Paris next month. Am looking forward to meeting him . . . The English Ballet featuring Kniarieff has disbanded. . . . . Very dull dance season thus far. As for the new schools, they are too uninteresting to write about. A lot of women who have failed in their work and adopt this as a last effort! Some racket!

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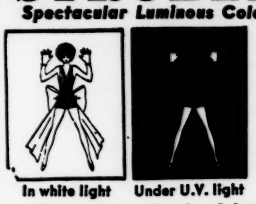
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AIR A DANCER—(Medium)
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A FRENCH QUADRILLE—Comic dance for four
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AMARYLLIS—(Medium)
ANNA POLKA
APRIL SHOWERS
BELINDA POLKA—(Dainty, simple)
CAPRICE—Ballet solo
CHAMINADE'S PIERRETTE — An advanced toe solo which requires daintiness.
COLUMBINE—Dainty Toe Solo
COQUETTE POLKA—(Advanced)
CZARDAS (From Ballet Copelia)—As danced in Pavlowa's Company. A fiery Hungarian Dance.
DRAGON FLY
FASCINATION VALSE—(Simple)
FAUST VALSE—(Very simple)
FIRE BIRD—Classic toe solo. (Interpretive) Large arm movement should be maintained endeavoring to represent bird-like motions.
GALOP BRILLIANTE—(Simple) (for class)
GRAND VALSE BRILLIANTE—Classic toe solo for children, medium knowledge of ballet technique.
GREEN AND GOLD—An eccentric dance. Needs a dancer able to do high kicks.
KALEENKA (Russian Folk Dance)—The dance has been adapted to one of the most charming Russian Folk Melodies.
LA COQUETTE—A character solo dance in which a page enters handing the dancer a letter. There is a little pantomime.
LA DANSEUSE—(Advanced)
LITTLE FLOWER GIRL—Simple character solo. The dancer enters with a basket of flowers, which are gracefully thrown out during the dance. A toe dance, but may be danced flat.
LITTLE MAIDS OF NAGASAKI—Character group 6 children. 4 girls enter with lanterns, 2 with fans.
MEXICAN FLOWER—In the Tango style of old Mexico. Finish should be played very fast.
MEXICAN HAT DANCE—Line of eight girls.
MOMENT LYRIQUE—Simple toe solo, ages 9 to 12.
THE HUSSAR (Hungarian Military Dance) — Dancer carries a whip, used in time to the music.
PAS DE DEUX—(Advanced, for two girls)
PAS DE LA COEUR—(Very simple)
PLAY TIME—(Very amusing)
PEACOCK
PIERRETTE—(For beginners on toes)
PIERROT (As danced by Volinine, Pavlowa's Partner)—Very playful pantomime.
PIZZICATI—(Advanced)
POET'S LOVE
POLISH BRIDE
POLKA MIGNON
POLKA MUSETTE—A couple dance in which there is some very good pantomime. Lively music.
POLKA L'ESPRIT FRANCAIS—French Polka
POLKA PIQUANTE—We highly recommend this dance for all beginners.
ROSE-MARGUERITE—A toe solo. (Medium difficulty) knowledge of ordinary technique required.
RUSSIAN DANCE—Simple Folk dance in which a large colored handkerchief is used.
SCENE DE BALLET—(Medium)
SERENADE D'AMOUR—There is some acting in this dance. Man has guitar, girl a rose in bodice. Coquetishness of girl's part well described.
SILVER STAR POLKA—(Simple)
SPANISH BALLERINA
SUGAR DOLL—An advanced semi-character number to be done on toes or half-toes.
SYLVIA DANCE—(A simple polka)
THE WAY OF OLD PEKING—Simple Chinese dance with quaint, and most amusing little steps and actions. Original music.
THE COURT DANCER—(Simple)
THE MOON FAIRY—Classic toe
TULIP TIME—Dutch couple dance in wooden shoes.
VALSE AMOREUSE
VALSE BLUETTE
VALSE CLASSIC—A graceful dance full of pretty steps, quite simple. Attractive valse music.
VALSE ELEGANTE—A dance with graceful body movement. Has pretty coda and startling finish.
VALSE IDEALE—(Simple)
VALSE POETIQUE
VALSE POLONAISE—(Advanced)

CHARACTER AND NATIONAL DANCES

BALLOON DANCE
BOLERO—(Simple)
BRAHMS HUNGARIAN
CAUCASIAN VEIL DANCE
CHINESE DANCE
DANCE OF THE MAGYARS—(Hungarian)
GOPAK—(Ukrainian dance)
GERMAN PEASANT DANCE
HUNGARIAN FOLK DANCE
MAZURKA CAPRICE—Classic Mazurka.
POLISH MAZURKA—(Danced in heeled shoes)
RENDEZVOUS—(With mask)
ROSE OF OLD MADRID—(Spanish)
RUSSIAN FOLK SONGS—Russian Dances.
RUSSIAN MAIDS
RUSSIAN PEASANT DANCE
RUSSIAN SWEETHEARTS
RUSTIC CARNIVAL
SUNNY ITALY—(Easy)
TAMARA
TYROLEAN FOLK DANCE—(For class formation)
TARANTELLA—(Italian)
THE JOCKEY
TROIKA—(Russian Dance)
UKRAINIAN DANCE—(Russian style)

COUPLE AND GROUP DANCES

CHINESE LOVE STORY—(For 3 people, humorous)
HUNGRY DON JUAN—(Very funny)
OBERTASS
RUSSIAN COUPLE DANCE
SKATING DANCE—(Couple)
TWO LITTLE GIRLS IN BLUE

INTERPRETIVE AND MUSICAL COMEDY

BON VIVANT—(Musical comedy)
BOW AND ARROW
DANCE SERPENTINE
FIREFLY—(Simple toe or flat)
GOLDEN DOLL
POMPONETTE—(Musical comedy)
SCARECROW DANCE—(Amusing)
THE WHITE PEACOCK—(Strictly interpretive)
YOUNG AND OLD—(Dance with a mask)

MISCELLANEOUS

Dances with Music and Description

BADANIERE—(Simple)
CHAMPAGNE GALLOP
DANCE TYROLESE—(Simple folk dance)
ECHO DE BALLET—(Advanced)
ESMERALDA GALOP—(Charming music)
GAVOTTE LADY BETTY—(Very simple)
MOMENT LYRIC
NA BEREGU VOLGA
NAUGHTY GIRL POLKA
PETIT POLKA—(For class work)
PLAY TIME
POLKA CAPRICE
PUPPETS—(The dangling of arms throughout dance)
SLEEPING BEAUTY WALTZ
SUITE OF SIMPLE DANCES
SUITE OF SIMPLE FOLK DANCES
TITANIA—Simple toe solo

VERNONINE VESTOFF

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STUDENT AND STUDIO

(*Continued from page 25*)

introduced *The Cotton Ball Capers* which was inspired by the Texas Tech Football Team.

• PORTLAND, Ore.—Four of the advanced pupils of the Kersey School of Dancing traveled to Canada during the Christmas holidays, where they presented a successful performance. Miss Kersey writes that all of the *Kersey's Klever Kiddies* love THE AMERICAN DANCER and never miss a copy.

• LOS ANGELES, Calif.—After making an enviable record at the Texas Centennial Exposition, by preparing and presenting girls for the Billy Rose spectacle, Maurice Kosloff, noted studio dance director, has been chosen by the directors of the San Francisco Exposition to direct the dance sequences there.

Determined to make one number outstandingly different from any previous spectacular number, he immediately put on a campaign for two hundred of the tallest girls he could find who were also beautiful and good dancers. Girls as tall as six feet were interviewed and after six months of preparation, Mr. Kosloff believes this number will be an outstanding attraction of the Exposition.

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